

LA

ARCHITECT

LA:LA LAND

Latin Culture and Los Angeles

**Oscar
Niemeyer**

Brazilian Modernism

Opening the Border

Rumble in East LA

U.S. \$5.95 / CANADA \$7.95



6 86345 97698 1



CLOVIS COLLECTION, INC.

Tel: (310) 319-6104 Fax: (310) 434-1576



More than anything, we love building...

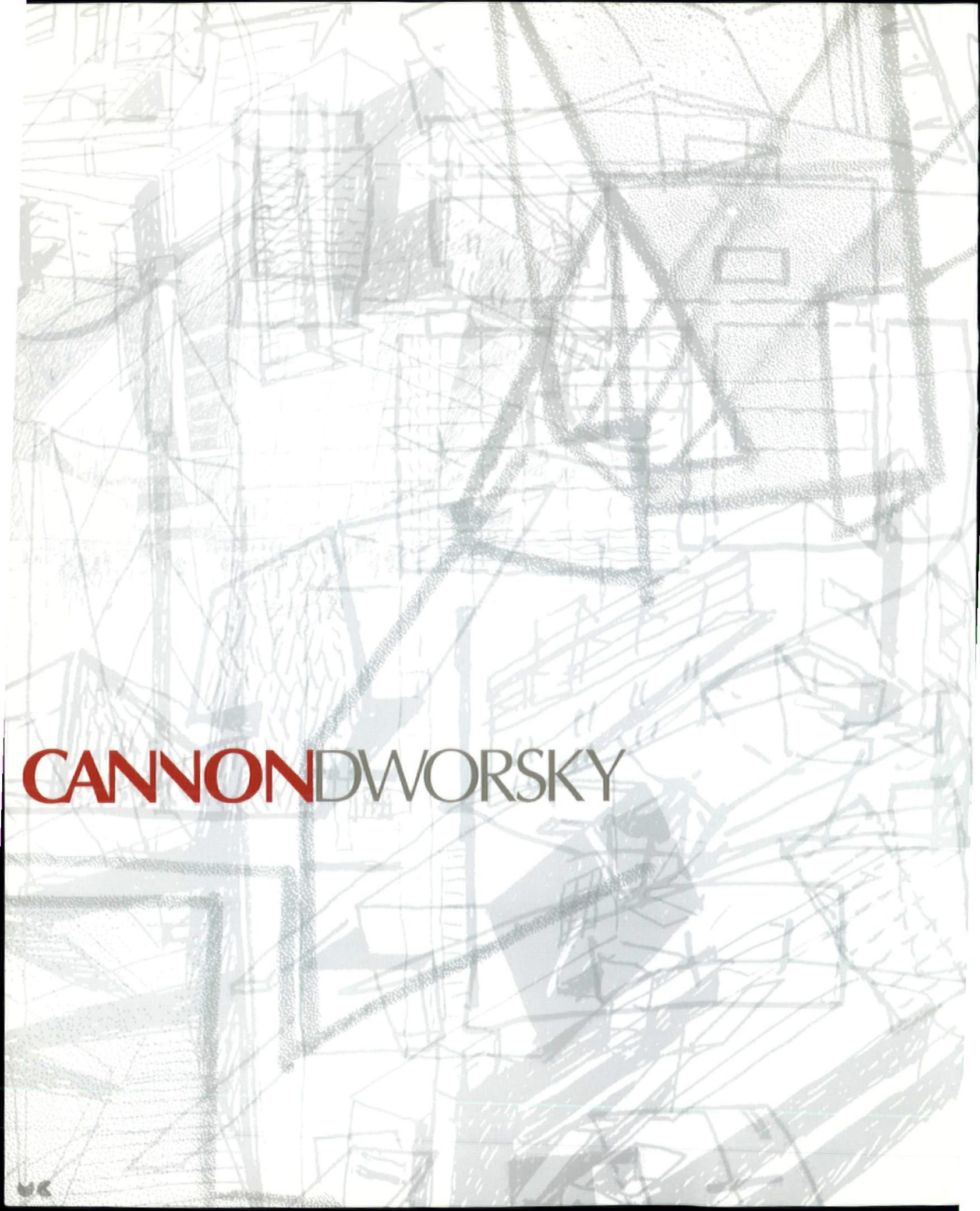
teams. We're known around the world as architects, designers, and planners.

But more than that, we'd love to be known as the world's best team builders. We find talented people and surround them with the resources they need to build their dreams. Then we help them team with our clients to create projects that manage to turn heads and solve problems.

Along the way, we manage to build a lot more than teams—we build relationships.

Gensler  *American Institute of Architects Firm of the Year*

www.gensler.com



CANNONDWORSKY

MENZIE international

PACIFIC DESIGN CENTER

8687 Melrose Avenue

S u i t e B 2 7 5

Los Angeles, CA 90069

Phone 310.475.2331

Fax 310.475.0241

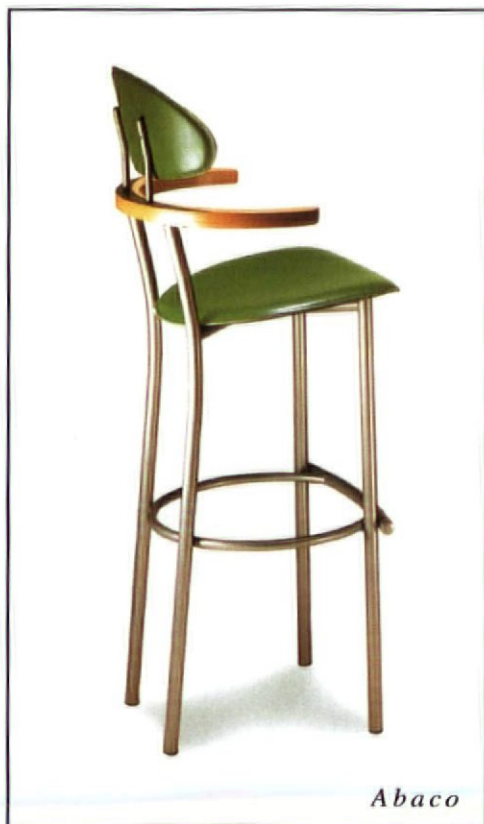
w w w . m e n z i e . n e t



Lema



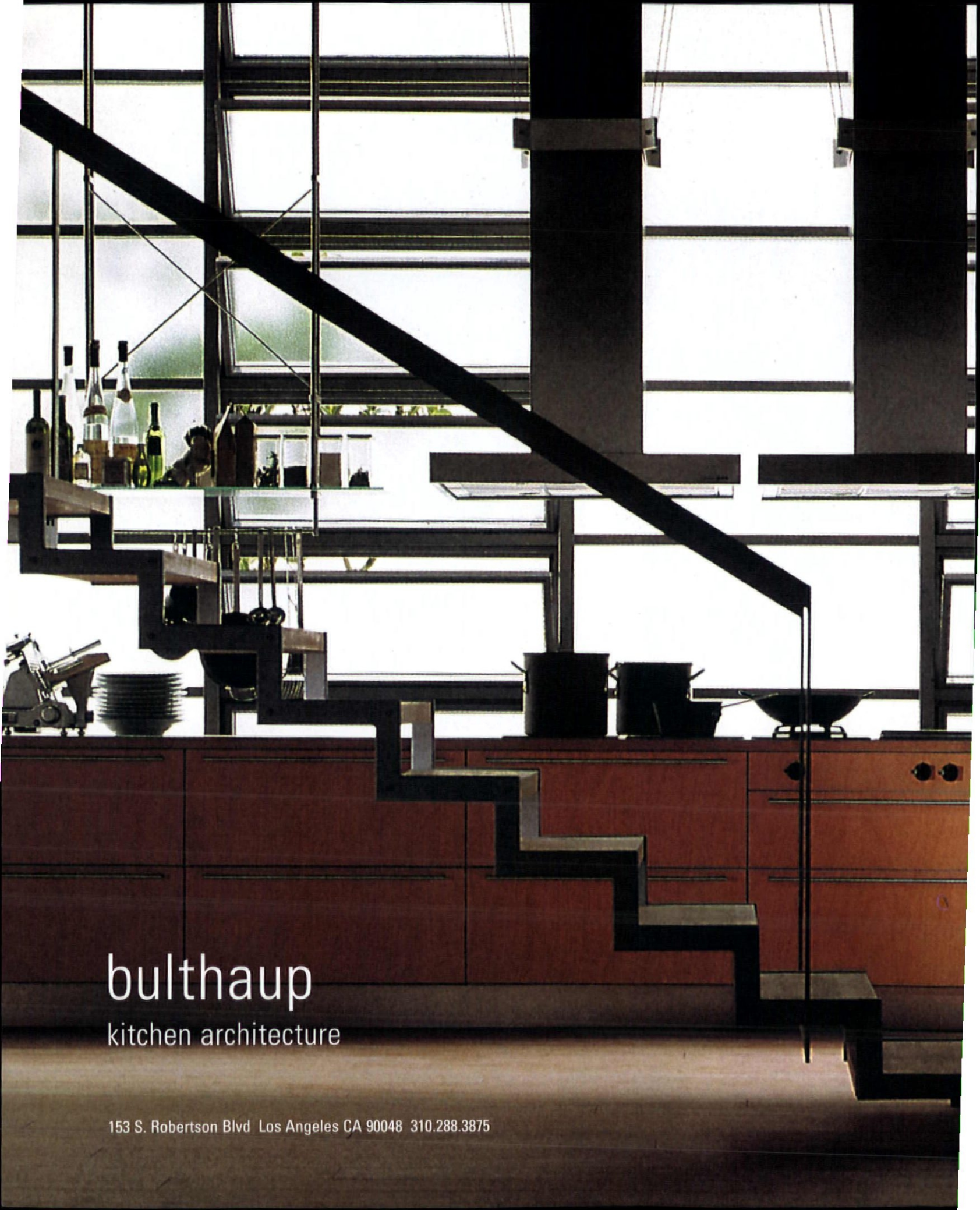
Saporiti



Abaco



Glass containers by Wellis



bulthaup
kitchen architecture

153 S. Robertson Blvd Los Angeles CA 90048 310.288.3875

TURES FEATURES FEATURES FEATURES FEATURES FEATURES FEATURES FEATU



- T S DEPARTMENTS DEPARTMENTS DEPARTMENTS DEPARTMENTS DEPA

- LA ARCHITECT M-J 01

Alessi
Arcade
Carlo Moretti
Stelton
Salviati

Flos
Palluccoltalia
Santa&Cole
Technolumen

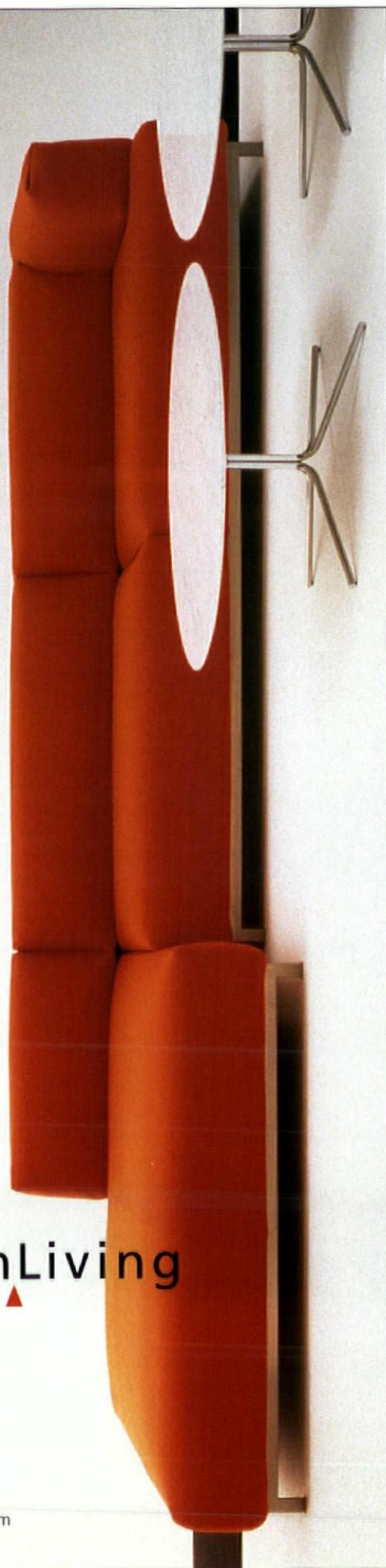
Cassina
Living Divani
Matteograssi
Paola Lenti
Porro
Zanotta

ModernLiving

8775 beverly blvd
los angeles
310.657.8775

pacific design center
space b209
los angeles
310.652.3009

www.modernliving.com



Publisher Ann Gray

Editor Danette Riddle

Art Direction + Design Fuse Design

Book Editor Michael Webb

Printing Navigator Press

Advertising/Sales Jerri Levi 818•551•1073

Editorial Board: Edward C. Friedrichs, FAIA, President, Gensler; Robert G. Hale, AIA, Universal Studios; Lauren Rottet, FAIA, DMJM Rottet; Larry Scarpa, AIA, Partner, Pugh + Scarpa; Nick Seierup, AIA, Design Director, Perkins and Will; Chris Tosdevin, Vice President, bulthaup; Mehrdad Yazdani, Design Principal, CannonDworsky

Editorial Offices: 818•956•5313; Fax 818•956•5904. E-mail: danette@balconypress.com. Address: 512 E. Wilson, Suite 306, Glendale, CA 91206.

Subscriber Service: Tel 800•956•7734; Fax 818•956•5904. E-mail: subscribe@balconypress.com

Inquiries & Submissions: danette@balconypress.com

LA ARCHITECT (ISSN 0885-7377) is published bi-monthly by Balcony Press, 512 E. Wilson, Ste. 306, Glendale, CA 91206. Postmaster: Please send address changes to LA ARCHITECT, 512 E. Wilson, Ste. 306, Glendale, CA 91206. All rights reserved.

Subscription: Rates are as follows: \$30/year. (AIA/LA members subscription included in membership — contact the AIA/LA Chapter 213.639.0777 for membership information.) Single copy price \$5.95.

Submissions: Every effort will be made to return material submitted for possible publication. Please enclose a self-addressed, stamped return envelope. The publisher will not be responsible for damage or loss.

Opinions expressed in LA ARCHITECT are solely those of the author, not LA ARCHITECT, Balcony Press or AIA/LA.

The American Institute of Architects/Los Angeles Chapter, Board of Directors: Nick Seierup, AIA, President; Robert G. Hale, AIA, Vice President; Gordon N. Park, AIA, Secretary; Nicholas W. Roberts, AIA, Treasurer; M. Charles Bernstein, AIA, Director; Annie Chu, AIA, Director; Bill A. Holland, AIA, Director; Scott Johnson, FAIA, Director; Stephen H. Kanner, FAIA, Director; Mark Rios, FAIA, Director; Tim Vreeland, FAIA, Director; Christopher Martin, FAIA, Past President; Merry Norris, Hon. AIA/LA, Public Member; Clifton P. Allen, AIA, AIA/CC Delegate; James Ehrenclo, AIA, AIA/CC Delegate

www.laarch.com

Cover: Fuse Design.
Highland Park Mural Artist Unknown.



Rediscover the Craftsman.

HISTORIC LIGHTING

**Specializing in Experienced
Lighting Design**

Whether restoring your first
bungalow or building the
ultimate dream - Visit our
showroom or website and
discover the possibilities.

114 East Lemon Avenue
Old Town Monrovia, CA 91016
Tel 626.303.4899 • Fax 626.358.6159
www.historiclighting.com
Hours: Mon - Sat 9:30 am - 5:30 pm,
Fri to 9:00 pm, Sun 11:00 am - 5:00 pm

Newly constructed Qualey House - All Lighting, Furnishings and Accessories pictured here are available from Historic Lighting.

dvd authoring
web streaming
corporate video
digital video effects

web illustration
quicktime vr panoramas

ed-tom / dvd
vhs / s-vhs
dv / dvcam / dvcpro

architecture
interior design
civil engineering
transportation
rapid prototyping

After
MATH

2555 South Sepulveda Boulevard Suite 3
Los Angeles, California, 90064

Vox: 310-479-4258
Fax: 310-479-1189

Web: www.after-math.com
Email: julio@after-math.com

la air traffic control tower & traffic support facilities
architectural & engineering consulting firm & norver, inc.
project architect, late diamond, oia

contributors

WONSUN CHOI

Wonsun graduated from USC's School of Cinema-Television and earned her MFA in 1998. As a professional print media scribe, Wonsun was on staff at the *Los Angeles Times* Community News Division and has freelanced for *LA Architect* over the past year, covering a range of topics.

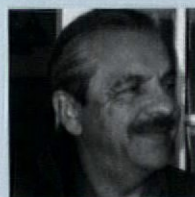


CHRISTINA HALE-NARDI

Christina has 20 years of experience as an educator, professional development trainer, and community activist. She is also an experienced translator, interpreter, and journalist. She has an M.A. in Educational Administration and Policy Analysis from Stanford University.

JIM HEIMANN

Jim is a graphic designer and the author of 7 books on design, popular culture, and history including *California Crazy: Roadside Vernacular Architecture*, *Close Cover Before Striking* and most recently, *Sins of the City: The Real Los Angeles Noir*. Jim is on the faculty at Art Center College of Design and is former editor of *Single Image* magazine.



NORBERTO F. NARDI, AIA

Norberto received his Masters in Urban Design from Columbia University and has over 30 years of independent professional experience in architecture and master planning. He is the founder and principal of Nardi + Corsini Associates / Architram Design Group. Norberto is a Professor of Architecture at Cal Poly Pomona University where he offers a course entitled "Bridging the New World" on the history of art and architecture in the Americas.

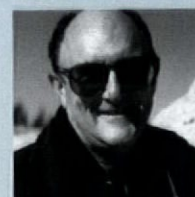


LISA ROSEN

Lisa is a freelance writer living in Los Angeles. Born in Singapore and raised in Maryland, Australia, and New York, Lisa considers herself an LA native because she's been here the longest. Lisa is currently at work on a series of children's books, the requisite screenplay, and a chronicle of her experiences as an election monitor in East Timor.

ROBERTO SEGRE

Roberto is an Adjunct Professor of Architecture at the School of Architecture and Urban Design in Havana, Cuba as well as Professor of Architecture at the School of Architecture and Urban Design, Federal University of Rio de Janeiro, Brazil. He interviewed Oscar Niemeyer for *Contextos*, the magazine of the College of Architecture and Urban Design, National University at Buenos Aires, and generously submitted it to *LA Architect* for our issue on Latin America.



MICHAEL WEBB

Michael was born in London and has lived in Los Angeles for more than twenty years. He is the author of sixteen books including *Through the Windows of Paris*, *New Stage for a City*, *Architecture/Design LA*, and *Architects House Themselves: Breaking New Ground*. Michael is a regular contributor to *LA Architect*, the *Los Angeles Times*, *Architectural Digest*, *Metropolis* and many other European and US publications.

new image
new environment
new material
new palette
new kitchen

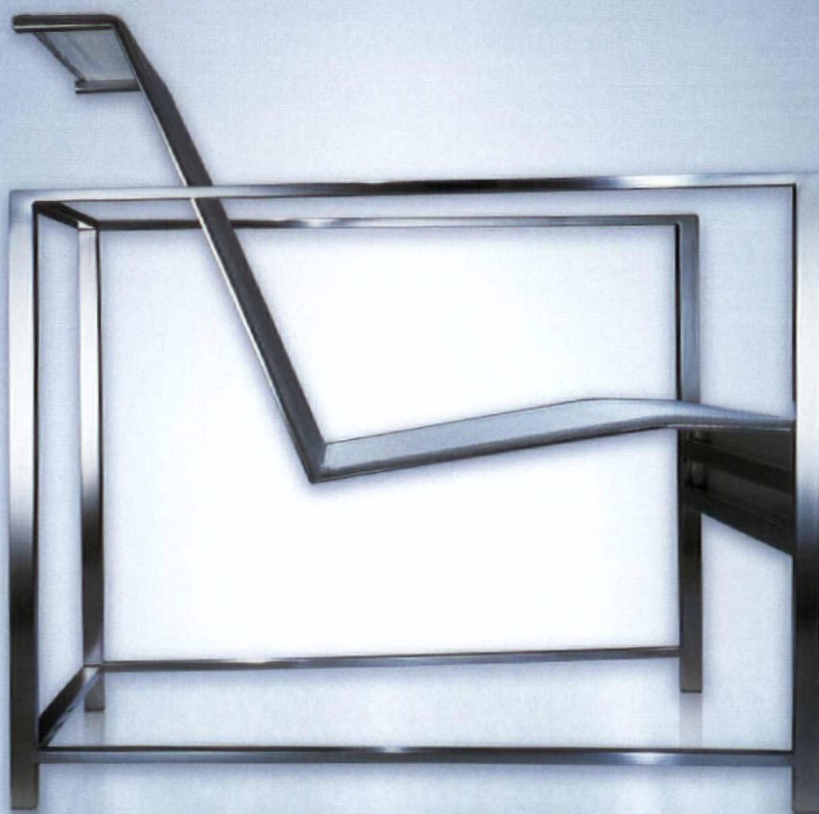


new showroom!



Cooper-Pacific Kitchens
Pacific Design Center • 8687 Melrose Avenue • Green 273
Los Angeles, CA 90069

Ph: 310.659.6147
Fx: 310.659.1835
www.cooperpacific.com



b r o w n j o r d a n . c o m 8 0 0 . 7 4 3 . 4 2 5 2

BROWN JORDAN



LA

ONE DOESN'T HAVE TO LOOK HARD TO FIND THE INFLUENCES OF LATIN AMERICA ON Los Angeles or vice versa. In fact, it is easily argued that the Latin culture is so integral to this city that it is often overlooked—not because of oppression or prejudice, but like anything to which we become accustomed, it is simply taken for granted. From architecture, to food, to music, to movie stars, to our next mayor, perhaps—the Latin impact is unmistakable.

Unfortunately, the work of some of Latin American architects is bastardized and transplanted here—think of any number of Barragan or Legorreta wannabe shopping centers scattered around the city. Something gets terribly lost in the reinterpretation. On the upside, we have numerous, talented Mexican and South American architects and artists working here who provide better examples of the blend of Latin culture and Los Angeles.

Many believe that the contribution of Latin American architecture has been overlooked historically because it is Third World architecture. Add to that myriad political implications that have resulted from suspect relationships and policies between the U.S. and Latin and South American countries. Our feature, an interview with Oscar Niemeyer, suggests that his work has been understudied due to a combination of socio-economic and political factors. Niemeyer, who won the Pritzker Prize in 1988, is still working at age 94. He is much loved in his country, asked for autographs wherever he goes, and continues to invite architects, many of whom have simply looked him up in the phonebook, to visit his studio. As honored as he has been however, exposure at the level of his European and American contemporaries has eluded Niemeyer.

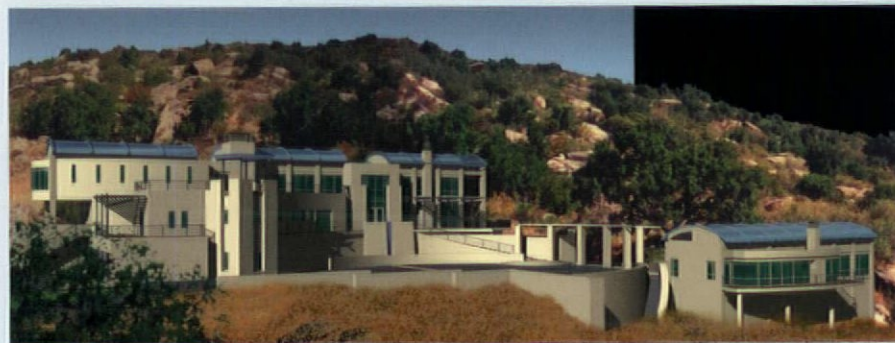
There is no denying that problems of bias remain, and that extends, of course, to Hispanic neighborhoods in Los Angeles as it does to many groups at an economic disadvantage or of a different race. Our story on ADOBE LA, *Opening the Border*, discusses the bridging of cultures and assimilation from their unique, artistic approach. *Rumble in East LA* describes the struggle that East LA has faced for years in its attempt to improve basic physical and psychological connections to the city through transit, and one firm's (Barrio Planners) political activism to improve quality of life in their neighborhood. The *Opinion* is an interesting, non-architectural perspective of how building regulations are used, intentionally and unintentionally, as tools against the Hispanic culture.

While we have merely scratched the surface on the topic of this issue, we plan to explore not only the work of the exceptional Latin architects working in Los Angeles, but also to look further into the work of overlooked architects in Latin and South America in future issues. Stay tuned.



Ecology in Flight

The Zurich International Airport is currently being expanded, including the construction of a new 27 gate Midfield Terminal. In an open international competition, first place was awarded to the team of **Martin Spuhler and Angelil/Graham/ Pfenninger/Scholl Architecture**. A lean approach to technological considerations is the core of the winning scheme. The structure is approximately 500 meters long and 35 meters wide. The goal of the Zurich Airport Authority is to achieve the most progressive, ecological airport within the heart of Europe. The building is currently under construction with completion scheduled for late 2002.



Germ Warfare

AK Steel recently unveiled plans for the nation's first antimicrobial home. The 11,000 sq. ft. concept home, designed by David Martin of **AC Martin Partners**, is now under construction in Simi Valley. AK Steel's carbon and stainless steels are coated with AgION Technologies' antimicrobial compound, which claims to reduce the growth of bacteria, mold and fungus. The house's structure and parts of the exterior will be steel, and AgION-coated steel products will be used in "high-touch zones" throughout the home, including handrails, doorknobs, faucets and food preparation surfaces. HVAC ductwork will also be made of the germ resistant steel. This product has wide application potential in hospitals, schools, and restaurants.

Firm News

Frank O. Gehry and Associates has become **Gehry Jefferson and Glymph**. **Carter & Burgess** recently announced the addition of Ken Smith to its Orange County office. **Liedenfrost/Horowitz & Associates** has promoted Gordon Forrest AIA, Noel Q. Matic AIA, Andrew Quarress, and Roger Rozelle, AIA. **IA** recently promoted Ivy Hatch, business manager for its Los Angeles and Costa Mesa offices, to associate. Linda J. Krueger, IIDA, CID, and Jerry Gelsomino, FIIDA, have joined **Gensler** in Los Angeles, where they will lead the office's growing retail practice.

Awards and Honors

A downtown fixture for more than 75 years, the Grand Central Market has a new public outdoor eating space for patrons of the market. The project, designed by **Suisman Urban Design** and the landscape firm **Melendrez-Babalas Associates**, recently won an LA Business Council Beautification award. **Steven Ehrlich Architects** has been awarded the National American Institute of Architects/American Library Association Award for the Robertson Branch Library. Three projects by **Felderman + Keatinge Associates**, MTV Networks, Interface Americas and Faberge, have been selected by MOMA New York for an exhibition entitled "Workspheres." Widom Wein Cohen O'Leary Terasawa (**WWCOT**) received two local awards (by the Inland California and San Fernando Valley AIA chapters) for its restoration of the Beacon building at the Helms Bakery in Culver City. **CannonDworsky** recently received a General Services Administration Honor Award for Architecture for its Lloyd D. George U.S. Courthouse and Federal Building in Las Vegas.



Otis Expands

Construction has begun on the new Bronya and Andy Galef Center for Fine Arts on the Otis College of Art and Design campus in West Los Angeles. The new building was designed by **Frederick Fisher & Partners**. Fisher was chosen for his reputation in the art world for making spaces that allow art to remain the primary focus. In addition to work spaces, the Galef Center will

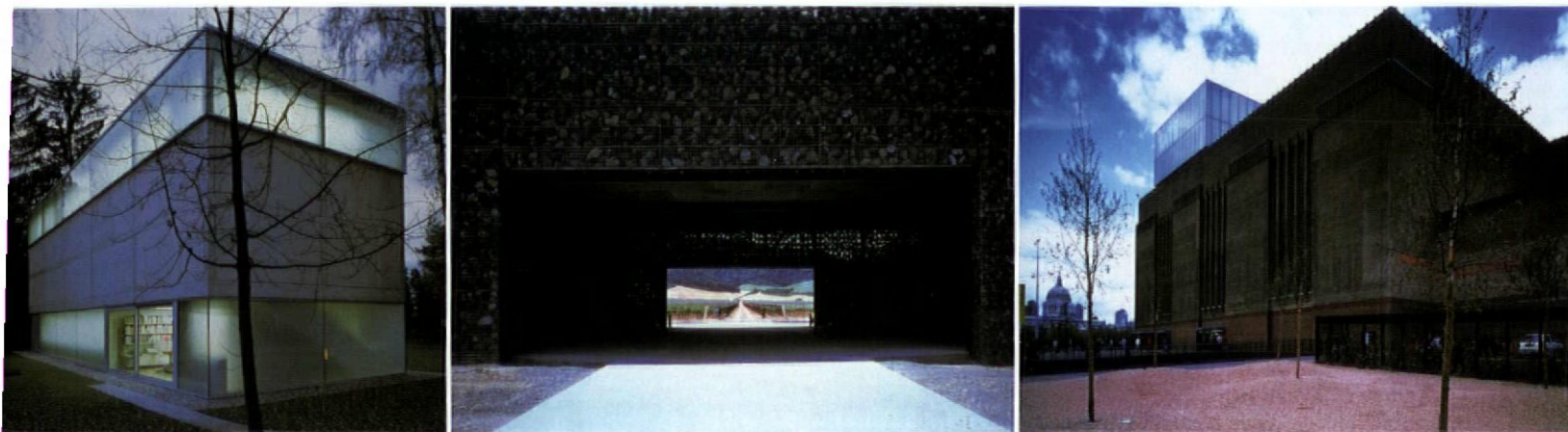
house the Otis Art Gallery, renamed the Ben Maltz Gallery. Fisher's square building is adjacent to Ahmanson Hall and is rotated on the site with respect to neighboring buildings. The resulting triangular spaces serve as an entry plaza and outdoor work areas adjacent to ground level studios and the building will be sheathed in corrugated steel



Project News

Mayor Riordan officiated at SCI-Arc's groundbreaking for The Freight Yard on March 27th. The quarter mile long Santa Fe depot building will be renovated to accommodate approximately 89,000 square feet of studio, classroom, lecture, office and exhibition space. **NBBJ** has completed five major projects in recent months—the new Paul Brown Stadium in Cincinnati, Ohio; Saitama Super Arena in Saitama, Japan; Nationwide Arena in Columbus, Ohio; Cintas Center at Xavier University in Cincinnati, Ohio; and Miller Park, the first fan shaped retractable roof stadium, in Milwaukee. **Richard Meier & Partner's** new 57,000 sq. ft. International Center for Possibility Thinking on the 40-acre

campus of the Crystal Cathedral in Garden Grove is underway. **Steven Ehrlich Architects** has been selected to design two significant new projects: the new Telluride Performing Arts Center which includes a 450 seat theater/concert hall and 125 seat black box theater and the Central Area School #4, a 151,000 sq. ft. middle school for the LAUSD. The project is located east of USC at Hill & 36th Street. **Lorcan O'Herlihy Architects** was recently awarded the commission to design "A Place Called Home," a 40,000 sq. ft. project in South Central that provides after school programs in dance, art, and music for neighborhood children. Founder Debra Constance works with actress Jasmine Guy and Berklee School of Music director Catherine Goldwyn in developing and maintaining the program. (M)Arch Studio recently completed the Growing Place Child Development Center in Santa Monica. Kaiser Permanente on Sunset Blvd. will soon be replaced by a new medical center designed by the **SmithGroup** and **Gordon H. Chong & Partners**. The 460-bed, seven story facility will be located adjacent to Barnsdall Park. FOLAR (Friends of the LA River) and UCLA Extension's Landscape Architecture Program have combined resources to develop a proposal to transform the brown fields into green fields at Taylor Yards alongside the LA River in the Elysian Valley. Part of this property has been targeted and funded in the state budget with \$45 million designated for a state park.



L to R: Goetz Collection Gallery, Munich; Dominus Winery, Napa Valley; Tate Modern, London.

A PRITZKER TO CELEBRATE

By Michael Webb

THE 25 ARCHITECTS WHO HAVE WON THE PRITZKER Architecture Prize since its inception in 1979 cover the spectrum of contemporary practice, from Sverre Fehn's variations on the Norwegian vernacular to Norman Foster's fresh take on Machine-Age modern. The changing jury has consistently celebrated diversity, but few of their awards have seemed so centered and timely as the one that was presented on May 7 to the Swiss partnership of Jacques Herzog and Pierre de Meuron. Over two decades, these architects have progressed from refined small-scale projects in and around their native Basel to the popular and critical triumph of the Tate Modern in London. Their mastery of radically different scales; space, texture, and detail, enrich the simplicity of their forms.

Herzog & de Meuron show that you don't have to break out of the box to create exciting architecture. Their buildings are calm and civilized, subtle yet surprising. They are good neighbors, relating with equal ease to traditional streets and rural landscapes. There is a direct link between the Sammlung Goetz, a tiny private art gallery in a suburb of Munich, and the light box that extends across the roof of the Bankside power station, giving outward expression to the Tate galleries within. Both delight in ambiguity, fusing solid and void, opaque and transparent, concealing what lies behind. In London, the soaring turbine hall becomes a secular cathedral, a great indoor gathering place for the city; but, in the galleries lofted high above, the architects achieve a similar sense of luminous intimacy as they did in Munich. Visitors feel suspended in space, experiencing the art and enjoying views out over the Thames or down into the

concourse—an alternation of concentration and escape that averts museum fatigue.

These architects love their materials. Etching adds a sparkle and depth to glass curtain walls. Copper strips are twisted to create shimmering surfaces on the railroad signal tower in Basel. Wire cages filled with loose rocks, a device that protects Swiss roads from avalanches, form the walls of the Dominus Winery in the Napa Valley. From afar, this appears to be a generic container, broken only by wide loading bays. As you approach, and still more inside, you can appreciate the protective mass of the rocks, warding off heat and glare, but admitting gleams of light. Dominus is earthy and utilitarian, but it is also a magical cave and a memorable image that complements the traditional winery buildings along route 29. The translucent Kramlich house, now under construction in Napa, is equally responsive to need, providing a complex of screens for the projection of the videos the owners collect.

Three more American projects—the new de Young Museum in San Francisco, the Walker Art Gallery extension in Minneapolis, and the Prada headquarters in New York—should make Herzog & de Meuron familiar names in the US. In honoring them, the Pritzker has reinforced its claim to be the definitive prize in a field where awards are proliferating—as they are for every other human activity. Some earlier choices were questionable, but some of the most important architects of our time have been honored, and the Pritzker has advanced careers, most notably that of Frank Gehry. ▀

Form Follows Life

Ola 2000 by Pininfarina



snaidero
KITCHENS + DESIGN



SNAIDERO LOS ANGELES: Pacific Design Center
8687 Melrose Avenue, Suite G-176, West Hollywood, CA 90069
Tel: 310.657.5497 Email: kitchens@snaidero-la.com

STUDIO SNAIDERO LAGUNA: Laguna Design Center
23811 Aliso Creek Road, Suite 150, Laguna Niguel, CA 92677
Tel: 949.643.0071 Email: aboubes@aol.com

For more information or to order the Snaidero Design Portfolio (\$25 US dollars includes postage), please call toll free: 1-877-SNAIDERO or visit our web site at www.snaidero-usa.com



neighborhoods

BORDERING ON SIN: TIJUANA

Jim Heimann

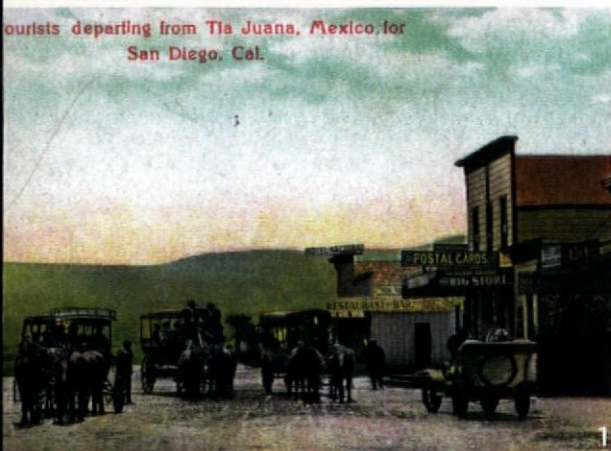
TIJUANA—THE SPRAWLING CITY OF MILLIONS AND WORLD'S MOST FAMOUS BORDER TOWN—bears little resemblance today to its old, city-of-sin persona. The town, originally built on the site of an Indian village named "Ti-Wan," once provided generations of tourists a quick way to sample a foreign country within sight of the U.S. border. A succession of Spanish, then Mexican landholders (who changed the name to a more familiar Spanish "Ti-Juan," "Tia-Juana," and finally, Tijuana) slowly created a disconnected group of buildings that evolved from reed huts and adobe ranch buildings. An American border created by the Treaty of Hidalgo in 1848 brought curious tourists to foreign soil, and by the late 1800s, the lure of bullfights, gambling, and a taste of "Romantic Old Mexico" had them scrambling for activities that were forbidden on American soil.

By 1900, the look of the small town conformed to that of the Western boom town with one or two story framed wood buildings that were quickly and haphazardly built and fronted by elaborate signage. The main street, one of the few paved, was dominated by a hotel or two, saloons, and a souvenir shop. As the early 20th century progressed, Tijuana took shape as American interests primed some of the town's key attractions. Boxing and gambling were outlawed in the U.S. in 1915, and entrepreneurs seeking to cash in on San Diego's 1915 exposition built their own attraction, "the Tijuana Fair." The town's first bona fide tourist draw featured cock fighting, boxing matches, gambling, bars, mariachis, and free barbeques. Within a year, an American syndicate built an elaborate Victorian influenced Tijuana race track and a massive gambling emporium and restaurant, the Monte Carlo/Sunset Inn. Prompted by Prohibition, other Californians secured a financial stronghold on the border town, and Hollywood moguls and stars wanting a piece of the action quickly invested in race tracks and other attractions south of the border.

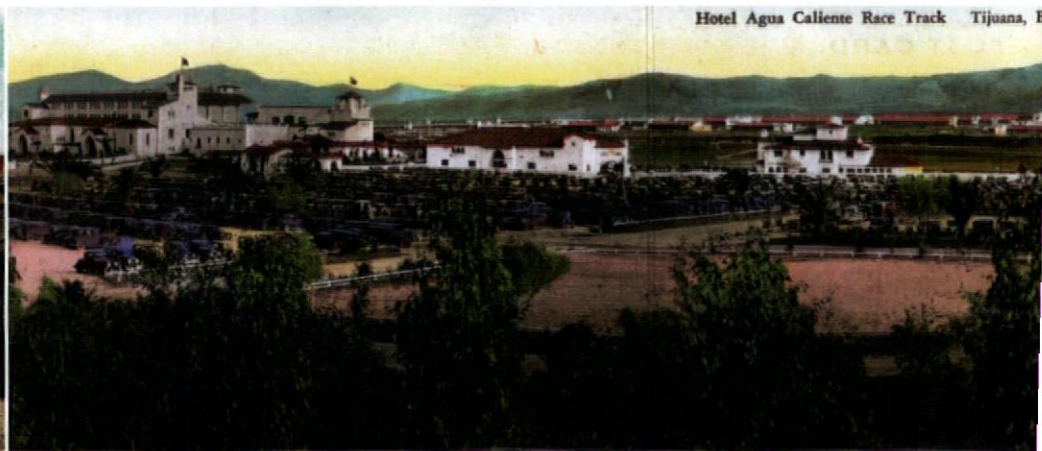
1. Tijuana resembled a western boomtown in the early 1900s.
- 2,3,4 The Agua Caliente resort by architect Wayne McAllister hosted Hollywood's elite. Courtesy Mott Merge Photograph Collection, California State Library
5. Mid-century modern added another layer of style but scarcely redeemed the architectural legacy. Photo by "Dick" Whittington.

All photos courtesy Jim Heimann unless otherwise noted.

Tourists departing from Tia Juana, Mexico, for San Diego, Cal.



Hotel Agua Caliente Race Track Tijuana, B

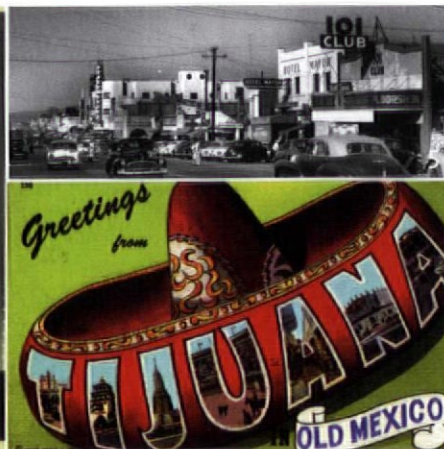


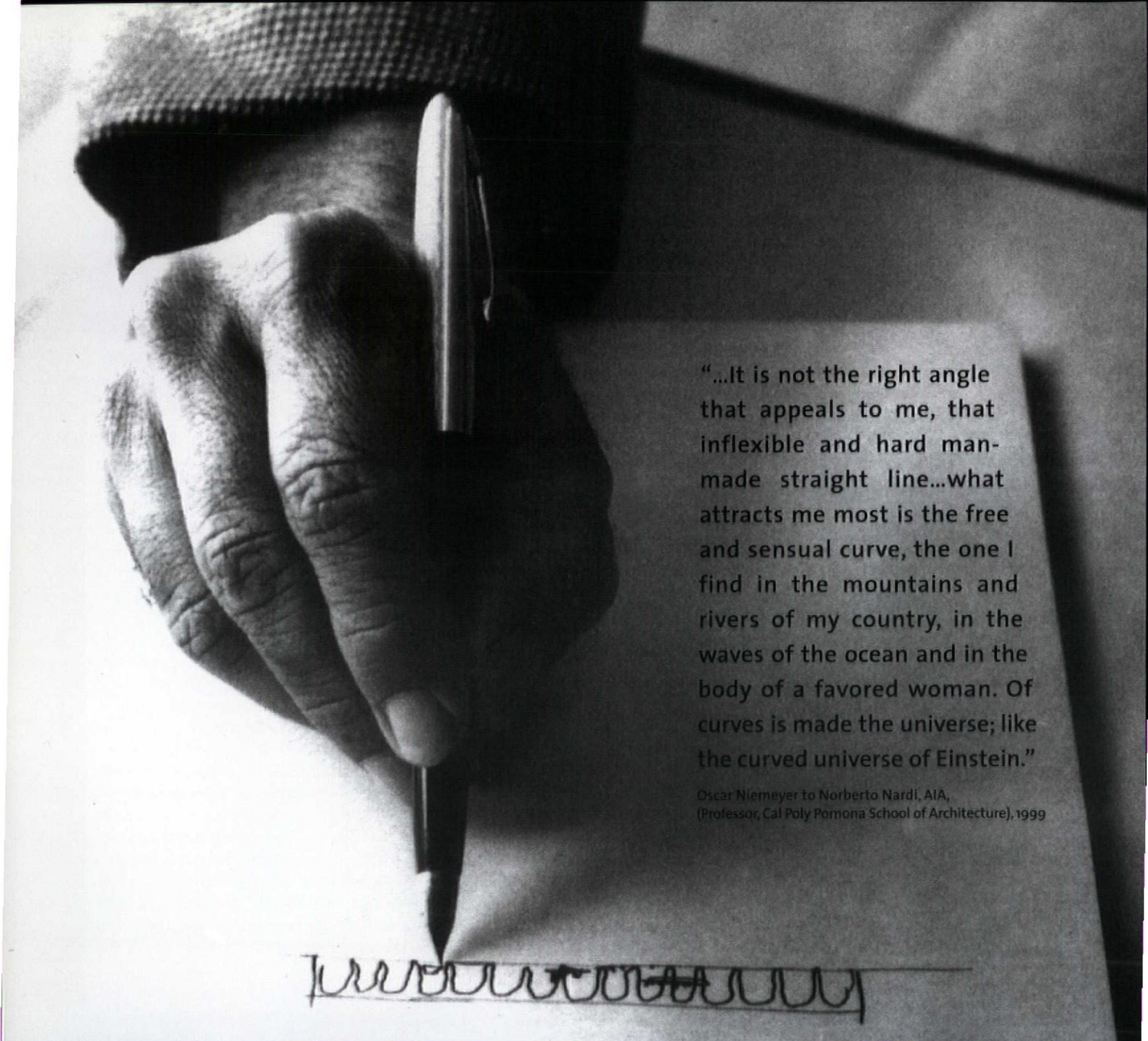


The result was the lavish luxury of early Hollywood transplanted to a town with a Wild West reputation, conveniently outside the arms of U.S. law. The Agua Caliente Casino/Resort, built on an early hot springs, was given the Midas touch in 1928 when 18-year-old architect Wayne McAllister was commissioned to create one of the most elaborate Spanish style resorts of its time. Chaplin, Tom Mix, Fatty Arbuckle, the Talmadge sisters, and a young girl who performed flamenco dancing for studio moguls named Margarita Cansino—later known as Rita Hayworth—could be glimpsed within the resort's lush, Art Deco surroundings. A building boom corresponded along Avenida Revolución, the town's main drag, and a carnival-like atmosphere pervaded. Honky Tonks, saloons, and trinket shops jammed the four or so blocks. Most were constructed with familiar American imagery and reflected little of indigenous Mexican architecture. Signage exploded over the wooden boardwalk with names like the Moulin Rouge, the Blue Fox, and the San Francisco Club. Among some of the more significant Tijuana buildings from this period were the Fronton/Jai Alai Palace, a combination of Spanish and Art Deco influences, the Foreign Club and the Caesar Hotel where the Caesar salad was concocted.

The Depression affected both sides of the border, and Tijuana cooled its 1920s heels considerably. In 1935, Agua Caliente closed and the building boom, which had flourished for twenty years, subsided. Avenida Revolución supplanted earlier facades with more modern ones, layering the street much like a movie set with a maze of neon that would be familiar to visiting "gringos" including a giant sombrero atop one curio shop.

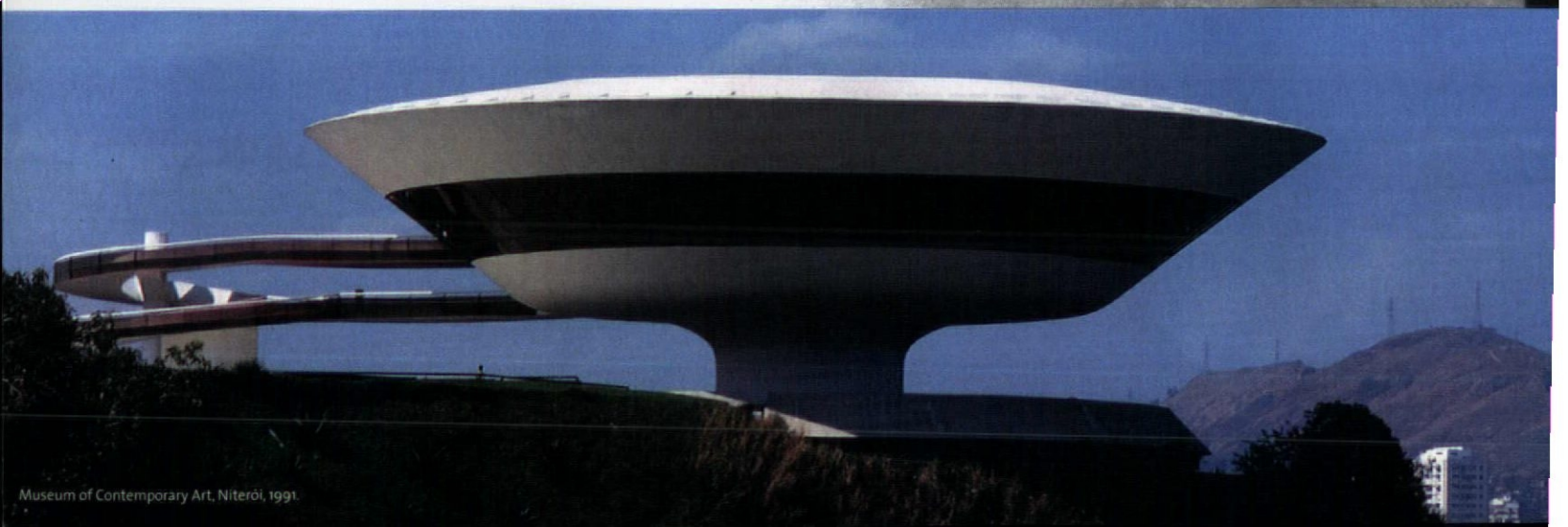
An expanding population mandated civic buildings, schools, churches, and several movie theaters. Throughout the 1940s and 50s, the rest of the city grew in an uncontrolled mass, shadowing what had once been (for half a century) a one-street town. Unable to accommodate the massive influx of native Mexicans in search of job opportunities, the city grew without a cohesive infrastructure, which resulted in squatters villages and unpaved streets consuming the old downtown. Floods periodically wiped out large areas of the shanty towns, and fires deleted sections of buildings along Avenida Revolución over the years; yet, Tijuana has always been able to rebound. Although much of its architectural past has disappeared, Tijuana remains a complex and rich place that is worthy of extensive study. It is moving forward, abandoning more of its past, and fusing cultures in another rapid evolution driven by new economic engines. ■





"...It is not the right angle that appeals to me, that inflexible and hard man-made straight line...what attracts me most is the free and sensual curve, the one I find in the mountains and rivers of my country, in the waves of the ocean and in the body of a favored woman. Of curves is made the universe; like the curved universe of Einstein."

Oscar Niemeyer to Norberto Nardi, AIA,
(Professor, Cal Poly Pomona School of Architecture), 1999



Oscar Niemeyer: ***Brazilian Modernism***

THE WORK OF OSCAR NIEMEYER HAS NOT BEEN OVERLOOKED AS MUCH AS understudied. It has been suggested that this is due to an ethnocentric dismissal of Latin American achievements as derivative and less valuable. As an example, one only has to recall that Niemeyer's significant role in the design of the United Nations Headquarters building was overlooked for many years, overshadowed that of Le Corbusier. Or perhaps, it is due to Niemeyer's politics and that of his country during his most prolific years. From the time Niemeyer worked on the UN in 1947 to 1967 when he had accomplished his work at Brasília, the perceived threat of communism ran deep, perhaps truly explaining why his work did not receive the exposure it should have in publication or academia.

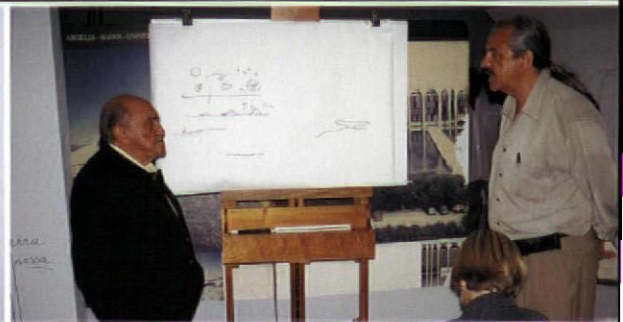
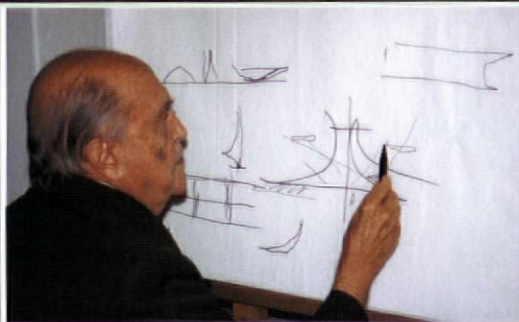
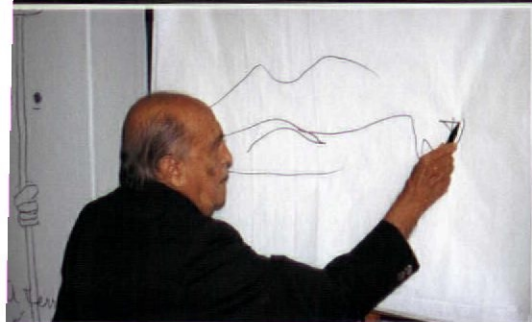
Niemeyer was born in 1907 in Rio de Janeiro. By the time he was 27, he had worked with Le Corbusier on the Ministry of Education and Health Building, an experience that must have forever changed his life. At the time, he worked with Lucio Costa who, while senior and well known, believed in true collaboration and gave his students opportunities to prove themselves that are unheard of in architecture today.

In 1940, Niemeyer had the good fortune to meet the mayor of Belo Horizonte, Juscelino Kubitschek, who hired him to design a casino. Kubitschek, a communist like Niemeyer, eventually became the president of Brazil and appointed Niemeyer to the post of chief architect for the new capital city of Brasília. Brasília, a strange choice for a new capital city—in the middle of nowhere, in a barren and hot landscape without the benefit of sea breezes—was planned by Costa. Imagine being told, early in one's architectural career, "Here are 150 blocks. Create a monumental city." Brasília may not be the pinnacle of urban planning; however, it is successful in the display of authority and power—as is Chandigarh or even the ancient city of Teotihuacán. I read that Niemeyer's work, like that of Le Corbusier, evokes a tension between liberty and control—the perfect description of the essence of any government.

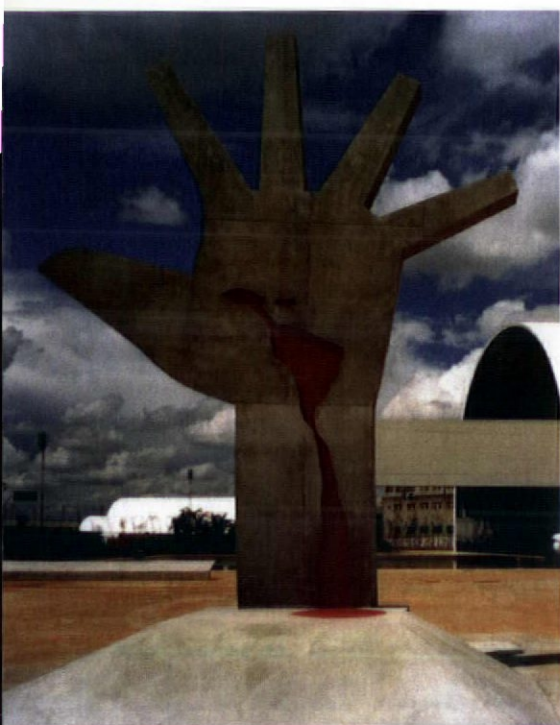
Niemeyer, who stated, "form follows feminine," is one of several Latin or South American architects and engineers who somehow managed to soften the edge of modernism—keeping its principles but adapting it to a culture and topography rooted in the sinuous and sensuous. The entire subject of Latin architecture deserves great study and appreciation without the albatross of socio-political judgement.

—Danette Riddle, Editor

INTERVIEW BY ROBERTO SEGRE
TRANSLATION BY CHRISTINA HALE-NARDI



Ministry of the Army, Brasília, 1972 (top); Latin American Memorial, São Paulo, 1989 (bottom).



ROBERTO SEGRE: You have always had a passion for this city [Rio de Janeiro]. What are the memories and experiences that you still hold from your past?

OSCAR NIEMEYER: Rio de Janeiro is a city where nature prevails over human actions, in spite of the evil and destruction working against it. I remember, at the beginning of the century, when some of the original morros [hills] were leveled, it altered the "natural" references to the landscape downtown. The winding shapes of the bay, the sweetness of the surrounding hills, and the lusty exuberance of the vegetation, make it unique in the world. There are few urban contexts in which one can experience mountain heights in the midst of a dense tropical forest, and in a few minutes, be on a white beach at the ocean's edge. Until the 1930's, when I was growing up...the city's architecture wasn't imposing, rather it molded itself to the strong

presence of the natural environment. It's no wonder that from the moment Le Corbusier entered the Bay of Guanabara, he incessantly sketched the undulating curves of the morros in his sketchbooks.

RS: Do you think that the authentic values of Rio have been lost forever?

ON: Rio is a city that has aged badly. Speculation and the indiscriminate construction of tall buildings have obliterated much of the natural beauty. For example, in San Conrado, the forest descended without a break from the hills to the beach. Today, that area is full of apartment buildings. Likewise, little of the historical context seen 50 years ago remains in the downtown area today. I think that if, in the 40s, it would have been possible to imagine the urbanization of Barra de Tijuca, perhaps many of the old buildings would not have been demolished. In Paris, a better solution was found. The "modern" city with

offices and skyscrapers was built in La Défense [district], away from the traditional fabric of the city.

Direct contact with the sea was also lost. In Copacabana, you used to be able to leave your home and easily walk down to the beach. Now, the presence of an expressway for cars has made pedestrian access to the sea difficult. Even though Burle Marx's [see side bar] design for Aterro do Flamengo is beautiful, it creates a neutral space that blocks views to the ocean.

RS: Do you think the government's initiative to aesthetically rescue some important areas of the city is a good one?

ON: The city's effort to recuperate cultural values is praiseworthy in relationship to the multiple aspirations of its inhabitants. But, Rio's biggest problems are providing services to the residents of working class neighborhoods, creating jobs, and improving living conditions in the favelas [squatter settlements]. I think these objectives should be given priority over spending millions of dollars on a bid for the Olympic Games. When intervening in neighborhoods, a balance should be struck between the architectural elements, the existing landscape, and new proposals. I am not against creative freedom or the integration of the old with the new; but, I think some design solutions should be more thoroughly analyzed.

RS: Nonetheless, your admiration for the traditional city didn't motivate you to create projects integrated into the urban fabric, instead they have always been broken out of the context. What is your reasoning?

ON: I am a fan of old cities that have a homogeneous and continuous structure. Recently, I was in Lisbon and I appreciated its historic neighborhoods, so coherent, orderly, and clean. It's a pity that they have introduced post-modern towers that break up the harmony of the urban landscape. Paris continues to be a universal example of a context created by architects and urban designers. I remember reading that in the past, before constructing a palace on Place

Vendôme, they sketched all the facades around the plaza so that unity was achieved. Today, in the chaos of the contemporary metropolis, the link between city and building has been lost: everybody does as they please. The city is the sum of its buildings: good, regular, and bad. For this reason, the creator must imagine an original project that breaks with the surrounding mediocrity, and at the same time, he must generate a cultural symbol that evokes surprise and curiosity in citizens. Art doesn't exist without beauty and surprise.

RS: Let's return to Rio; do you think that, with its current degree of heterogeneity, it is possible to save the environmental culture with isolated symbols?

ON: In times in which contemporary cities are dominated by social and economic conditions dictated by speculation, the drive to make a quick profit, the lack of culture among businessmen, and the lack of commitment in politicians, one can only produce gestures or suggestions at the moment an opportunity arises. In Rio, when at last they decided to insert the proposed Ministry of Education and Culture into the civic center — Le Corbusier had suggested that it be located on an isolated site in the Gloria district. We

tried to juxtapose the compact masses of the surrounding monumental buildings by raising the main volume with 10-meter high stilts in order to create an open space—a green lung—for free movement of pedestrians which would alleviate the tension produced by heat and the lack of ventilation on the narrow streets. Actually, I don't think that this building is an expression of Brazilian architecture; it is instead a product of Le Corbusier's talents.

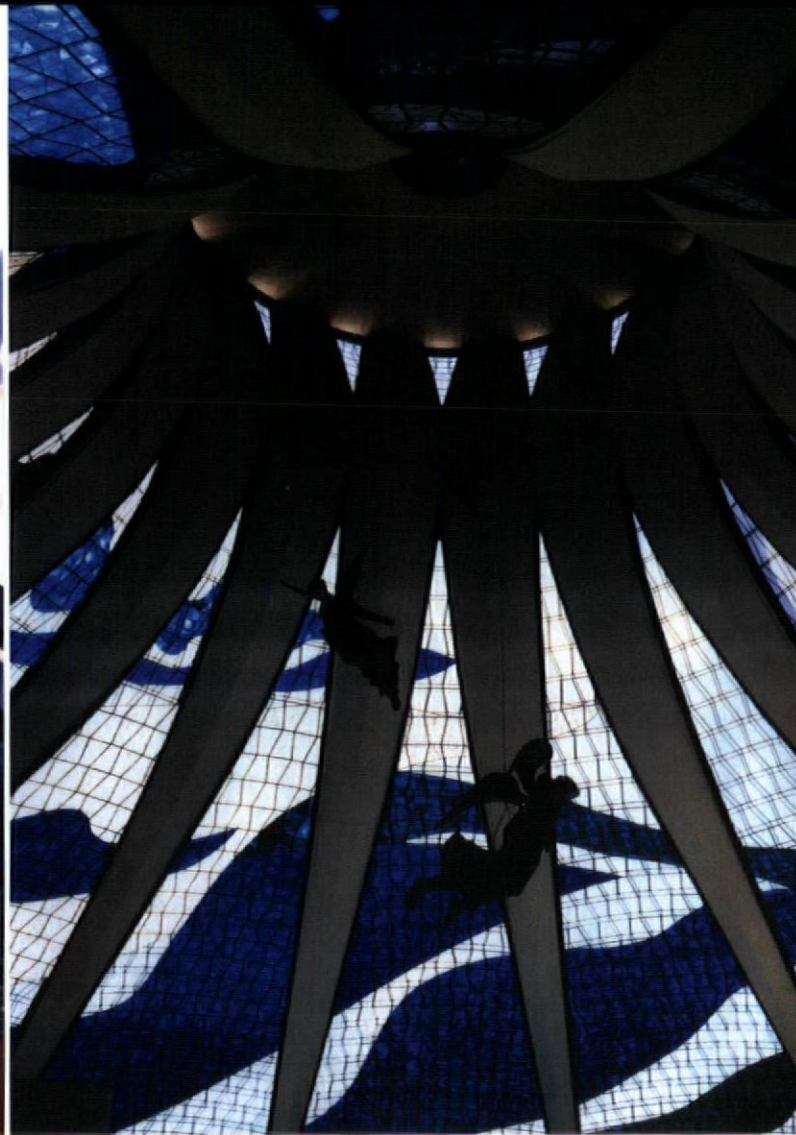
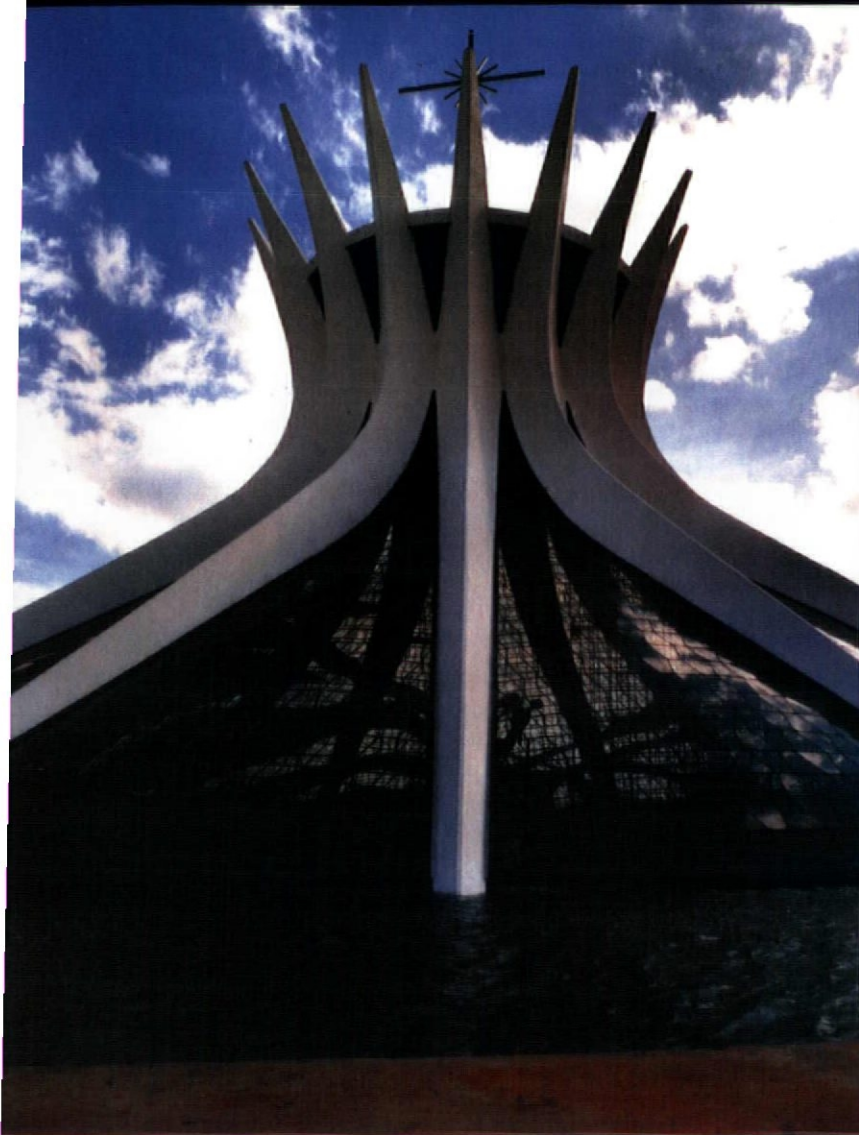
Recently, there was another attempt at organizing a new urban space and embody the necessary relationships between architecture and landscape when they decided to expand Rio to Barra de Tijuca (to the south). But the initiative folded under the pressure of speculators and landowners who were more interested in the sale of their property than in creating a homogenous residential development.

RS: But didn't this solution for Barra have the same urban assumptions as Brasília?

ON: I have always emphasized a tight relationship between architecture and nature. I believe that the mission of the architect is to design an environment that generates everyday happiness in the ephemeral lives of human beings.



National Congress Complex, Brasília, 1960. Photo courtesy of Norberto Nardi, AIA.



Metropolitan Cathedral, Brasília, 1970. Glazed panels by Marianne Peretti.

But architects are restricted by the norms imposed by society, at times, undesirable and unacceptable. In that situation, a crisis develops from the rejection of restrictions imposed by the precariousness of the urban environment. The search for integration, human contact, and solidarity among people, should prevail over isolation and separation. The current system of urban development favors individualistic tendencies based on the autonomy and introversion of different functions. In reality, this approach is the result of the intent to overcome the deficiencies of the traditional urban pattern, as proposed during the 1930s by the Europeans, reflected in the Charter of Athens and later, the initiatives of the International Congress of Modern Architecture (CIAM). Lucio Costa applied those principles in the design of Brasília, the only capital city in the world strictly planned in accordance with the urban premises of the Modern movement.

But after many years, it turns out that this wasn't entirely successful. That overly open scheme doesn't encourage the coming together of people and the dynamic circulation of pedestrians. Everybody has to get around by car. For example, compare the Monumental Axis [in Brasília], completely deserted of people and full of vehicles, with the Champs Elysées in Paris, which is full of people strolling. Its intense social life is the key attraction for numerous shops and cultural events. The creation of a city with a single activity doesn't work either. Such is the case in the political and administrative character of Brasília. Due to the lack of a diversity of uses, there is minimal urban vitality. Political power cannot be isolated from the people; leaders should be in daily contact with the pulse of urban life. I don't believe that this concept will be applied again in the future.

RS: Your most recent work was just built in the Bay of Guanabara. What significance does the Museum of Con-

temporary Art in Niterói have for you?

ON: I am very moved by the impact the Museum has had. In the first month, it had 40,000 visitors. This reinforces my belief that works of art, originality, and the element of surprise can have social importance. People experience sensations and perceptions for the first time, provoking curiosity, pleasure and happiness. For this reason, in addition to resolving the functional requirements of an art gallery, I wanted to create an abstract flower, floating in the breathtaking bay, its whiteness standing out against the blue of the ocean and the sky. This building, sponsored by the municipality of Niterói, is an expression of the technical possibilities of reinforced concrete, a material I have decided to use in unconventional ways since the Pampulha projects in Belo Horizonte.

I see the Brazilian contribution to world architecture as an explosion of originality and tropical innovation in its formal and special proposals. We do not

have the same ties to the past that restrict European architects. We assume connections that are closer to nature, the landscape, the possibilities of new materials than to a historical heritage. My relationship to baroque architecture is not stylistic, rather it is conceptual, an admiration of the inventive fantasies of those artists, even though they had to work with traditional technology. That's why I find shortcomings in the exploration of some of the masters of Modernism, that obsession for cubic forms, as is the case of Gropius or Mies van der Rohe. We should, without prejudice, take the historical principles and apply them to the future by using modern technology to its greatest potential in order to originally conquer space. This was Le Corbusier's greatest lesson; he was always reticent to prolong what exists, and turned to innovation and progress. Following his example, I felt free of restrictions in designing my projects, especially government and cultural buildings in which one should give expression to the hopes and creativity of our country.

RS: You have been a participant in the difficult struggle of the Latin American artistic vanguard to build a more beautiful and just world, do you feel these original ideals have failed?

ON: Despite all the contradictions that

trouble us at the end of this century, I am an optimist. I believe in the human race, in our insatiable desire to build a better future. The history of mankind and its culture is so long that we are alive for only a fleeting moment. We leave a footprint and then we disappear, with the illusion that we are leaving behind a meaningful legacy for our fellow human beings. Life is a continual struggle between good and evil, between happiness and suffering. We can look up to the example of two leaders in the struggle that were able to imagine a glimmer of hope that illuminated the future, in

spite of adverse and closed conditions. Locked up for decades in the prisons of fascists and racists, Antonio Gramsci in Italy and Nelson Mandela in South Africa, never tired in the face of adversity. Think of the people of Vietnam who wrote one of the most unforgettable chapters in contemporary human history. Now, they are rebuilding their cities with faith in the future. It is a great honor and very moving for me to have been invited recently to design the Guest House in Hanoi. At the gates of a new century, my advice to young generations of architects is to be realistic, creative and optimistic. ■



Pantheon, Brasília, 1985.



National Museum of Art, Alfonso Reidy, architect, Roberto Burle Marx, landscape.

ROBERTO BURLE MARX (1909-94)

Brazilian landscape architect, painter, and artist Roberto Burle Marx was Latin America's most influential and internationally renowned landscape architect. His masterful use of color, natural light, texture and the juxtaposition of exotic plants and stonework is evidenced in the thousands of modern gardens and public spaces he created. The Aterro do Flamengo (1962) is a 300-acre expanse of reclaimed land along Rio de Janeiro's waterfront along which are located several important monuments and buildings such as the National Museum of Art by architect Alfonso Reidy. Burle Marx was also responsible for landscape design at the Ministry of Education (Le Corbusier, Lucio Costa, Oscar Niemeyer, et. al. (1936); the UNESCO Building, Paris (1963); the U.S. Embassy, Brasília (1967, 1972); the Iranian Embassy, Brasília (1971); the International Airport, Rio de Janeiro (1978); and the undulating mosaic promenades of Copacabana Beach in Rio. His own residence includes 100 acres with more than 3,500 species of plants, an extraordinary collection of religious images and pottery, and Burle Marx's own paintings.



The Pico Boulevard elevation elegantly blends two very different tenants.

Facts and Fantasy

Absolute Court Reporting and Swedish Diva Productions by Pugh + Scarpa



Swedish Diva rehearsal studio and exterior signage.

KNOWING LARRY SCARPA AND GWYNNE Pugh, what seems like a strange mix of court reporting and exotic dancing becomes completely rational—the eclectic combination fits perfectly with the firm's unique open-minded approach and personality. In this project, they have completely remodeled a 1940s retail building to allow Absolute Court Reporting and its neighbor, Swedish Diva Productions, to elegantly co-exist. The two disparate businesses managed

by a single proprietor are contained within one shell. Absolute Court Reporting trains individuals in a state-of-the-art simulated courtroom environment, while directly adjacent within the same shell, resides the rehearsal studio for Swedish Diva Productions, a performance group that caters to private parties and events.

The solution devised by Pugh + Scarpa addresses the juxtaposition of businesses in the organization and formal articulation of the architecture. Each space has

been strategically planned so that the most critical programmatic element of one would sit directly astride that of its neighbor. Thus, sharing a dividing wall at the core of the space are the mock courtroom of Absolute and the dance studio of Swedish Diva. Reception areas, offices and support spaces unfold along the respective perimeter walls of each business. A one-way mirrored wall separating the courtroom and dance studio subverts the relationship between



Absolute Court Reporting reception area; interior view of signage (top).

viewer and viewed with a strange reversal of performers accustomed to exhibiting themselves in their work becoming voyeurs with views into the mock courtroom. While considered critical to the teaching process, state-of-the-art video and audio monitoring devices concealed in the lighting fixtures and surfaces of the courtroom further challenge the role of the legal professional who becomes the observed object.

The public facade of the project is a glass and aluminum storefront that creates a transparent condition for

Absolute Court Reporting while a corrugated sheet metal and concrete wall creates opacity to deflect any views into Swedish Diva Productions. The formal resolution of the facade belies the reality of the relationship between these two spaces. A passer-by would never know that they are actually connected and share the same core space. An exposed tubular steel support spanning both spaces provides the only overt physical clue that there is any connection between the two operations. Significantly, this tubular steel element

CLIENT

Leanna Green

ARCHITECT

Pugh + Scarpa
Lawrence Scarpa
Gwynne Pugh
Peter Borrego
Angela Brooks,
Anne Marie Burke
Heather Duncan
Anne Marie Kaufman-Brunner
Charlie Morgan
Tim Petersen

STRUCTURAL ENGINEER

Gwynne Pugh, Pugh + Scarpa

CONTRACTOR

CWE Construction

FURNITURE

Pugh + Scarpa

PHOTOGRAPHY

Benny Chan, Fotoworks

provides structural support for both businesses' identifying signage.

Other distinct features of this project include a canted translucent metal stud wall that defines a reception area and work stations for Absolute Court Reporting and leads the user, visually and physically, down the main circulation corridor to a kitchen and service area at the rear of the space. Additionally, Pugh + Scarpa designed the mock courtroom furniture and much of the built-in cabinetry and office furniture. ■ — DR

Department of General Services : Real Estate Services Division, Project Management Branch

Caltrans District 7 Headquarters

Design/Build Competition

Solicitation Documents defining the functional, design and technical requirements of the new 600,000 gsf Caltrans District 7 Headquarters Project are nearing completion. The documents include design guidelines and performance criteria for a Design/Build competition to carry the project through completion and occupancy.

The project will be designed to meet the State's initiative for "Excellence in Public Buildings." The design should demonstrate distinction, an expression of quality and sensitivity to its neighbors, and the diverse cultural community. The project should follow the U.S. Green Building Council's LEED Scoring System for Sustainable Design Measures and meet the State's goals for Art in Public Spaces.

Architecture should reflect the dignity, enterprise, vigor and stability of Caltrans and the State of California.

PRE-DESIGN TEAM :

ac martin partners, inc
MASTER ARCHITECTS & ENGINEERS

Myra L. Frank & Associates : Environmental Consultant

O'Brien Kreitzberg-URS : Construction Project Manager

Contact: Kevin Kaestner, DGS Project Management Branch, 916.445.5920

Elegant Athletics

Kanner Architects designs a flagship store and national concept for PUMA



PUMA on Third Street in Santa Monica.

THE PUMA BRAND ENCOMPASSES RETAIL, outlet stores and display units. According to Stephen Kanner, "The idea was to create a low-cost, contemporary "urban loft" that showcased PUMA's athletic and "lifestyle" apparel, footwear and accessories. The genesis of our design was to develop a progressive environment

in which all PUMA products come together under one roof instead of being marketed throughout other big chain department stores."

PUMA and Kanner have successfully stayed away from a themed, overdone design while accomplishing an edgy, hip environment. The emphasis in the



Concept wall and table displays are MDF with white stained ash veneer.



Prototype concept for multiple locations.

PUMA concept is architecture that complements rather than overpowers the product. The design works with the clothing, energetic sales people and graphics to attract customers. Instead of spreading costs over a large area, the "bang-for-the-buck" approach was employed. For example, a white sculptural dual cash/information desk stands proudly in the center of PUMA's retail space. Other elements used in the store are basic and purposely industrial.

The design concept for PUMA (recommended for multiple stores) is simple, open loft space that becomes a back-

drop to the client's product. Double height ceilings, an extensive use of mirrors, and the predominantly white palette serve to visually expand the narrow space. Showcases are incorporated into enlarged structural columns. As in the outlet store, the back wall of the flagship store is painted a bright red and becomes a focal point with its large, backlit PUMA cat logo. The color red is used throughout as a repetitive design accent to highlight PUMA's new brand image.

Large graphics featuring PUMA's products and sponsored athletes are carefully implemented into all of the

display systems creating visual interest throughout the store. Display shelves, concrete floor, and an all-white ceiling with exposed ducting contrast the highly finished center element. The exterior of the flagship building consists of board-formed concrete, exposed steel sub-structure and glass. The simple combination of materials and De Stijl-inspired opening dramatically emphasize the brightly painted interior wall with the large, vibrant logo.

General display units and nesting tables have white stained ash veneer on all surfaces; brushed aluminum laminated



Simple cabinetry accentuates the product.

panels, and brushed zinc shelf brackets. The cash wrap consists of frosty white Corian on the top and sides, and an illuminated frosted Plexiglas PUMA logo on the face of the cash wrap. White track lighting systems suspended from the ceiling illuminate the wall displays and the store interior.

PUMA requested that special display units be developed for its yoga clothing line, "NUALA." This design mimics the clean modern lines of the sportswear display units, but specifically enhances this higher-end clothing with a more, of course, "Zen-like" approach. This is achieved with a warmer color palette and more organic, refined materials. The NUALA display units consist of stainless steel, ash painted with two-toned grays to match the gascogne blue limestone, and sand-blasted Plexiglas for the signage. — DR

CLIENT

PUMA North America

ARCHITECT

Kanner Architects
Stephen Kanner, FAIA
Brian Wilson
Allan Dietel
William Duff
David Ellien

STRUCTURAL ENGINEER

J.S. Chung

ENGINEER

H. Hirsch & Associates

VISUAL MERCHANDISING,

SANTA MONICA STORE

Francesca Garcia-Marques

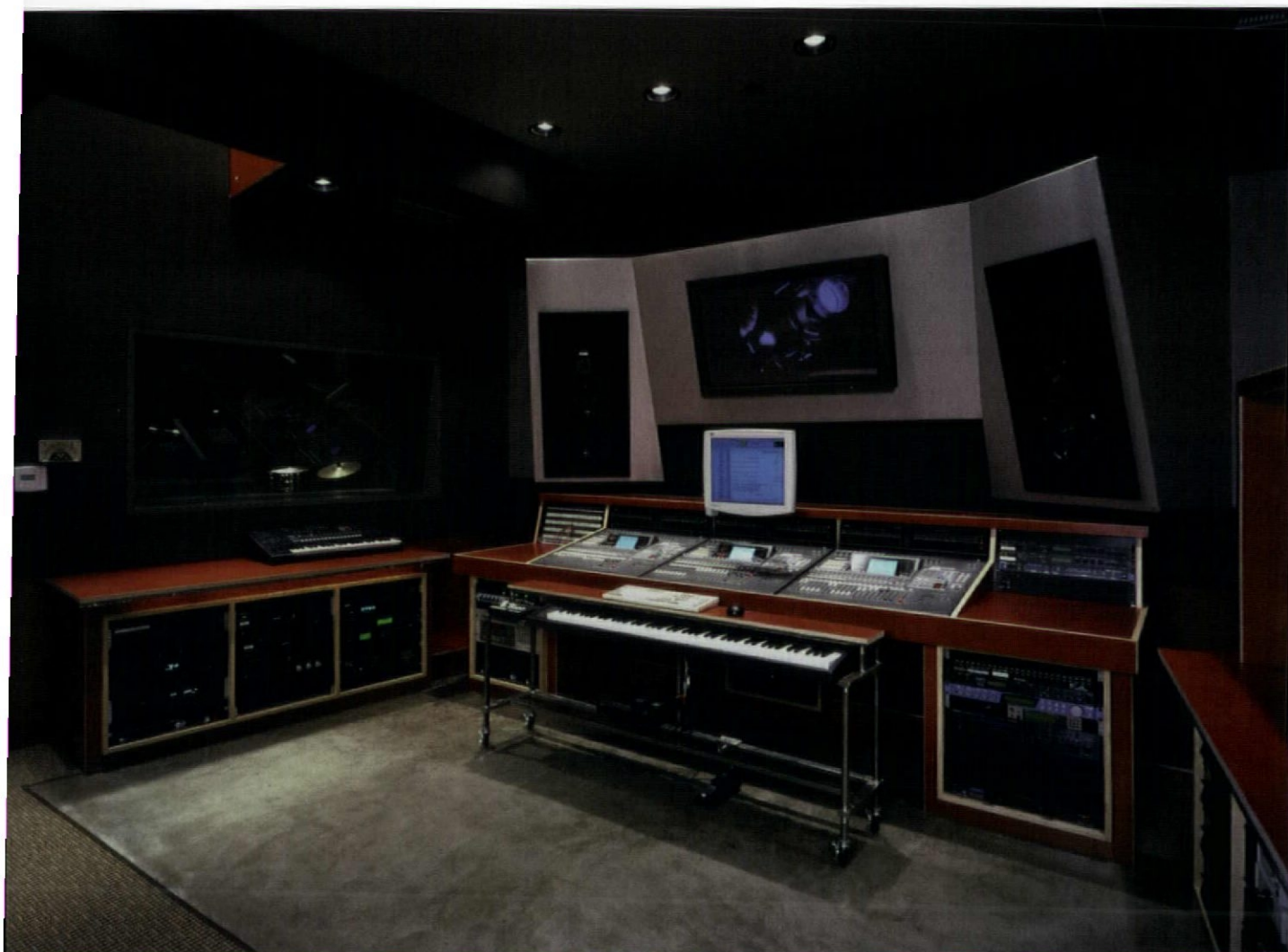
PHOTOGRAPHY

Marvin Rand



shimahara illustration

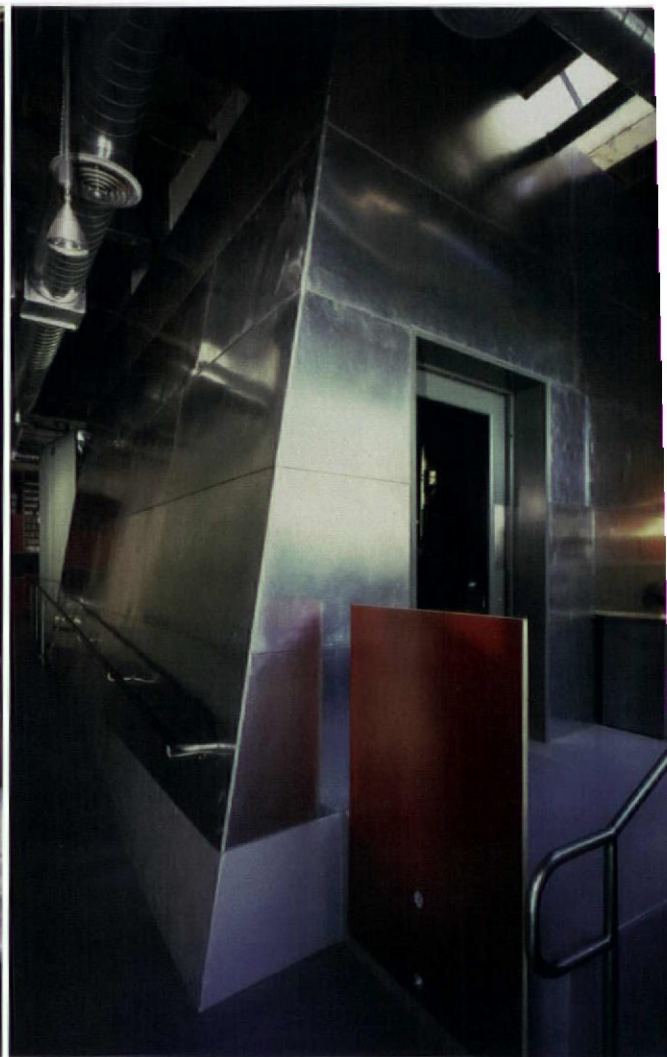
architectural illustration | animation | conceptual design 310.450.9612 www.shimahara.net



Studio spaces are refined yet comfortable. studio bau:ton's technical division TEC:ton engineering, designs all sound and acoustic components.

Music and Architecture

studio bau:ton composes space for writing and performing



Materials reflect both the industrial character of the warehouse and sophisticated, technical use of the space.

STUDIO BAU:TON HAS CREATED A NICHE for themselves in the world of music studios, having worked with notable composers and musicians around the world. This new composition and recording studio for Christophe Beck, a successful film and television music

composer, is a personal workspace within a brick warehouse in Santa Monica.

The concept focuses on two primary aspects: to utilize and guide the available natural light, creating spaces that reinforce and take advantage of existing openings in the roof and walls; and to

stack the necessary, enclosed rooms inside the building envelope to create a natural spatial and ergonomic flow while carefully shaping the remaining negative space for the open areas. Galvanized metal sheathing, raw steel, painted concrete floors and glass relate



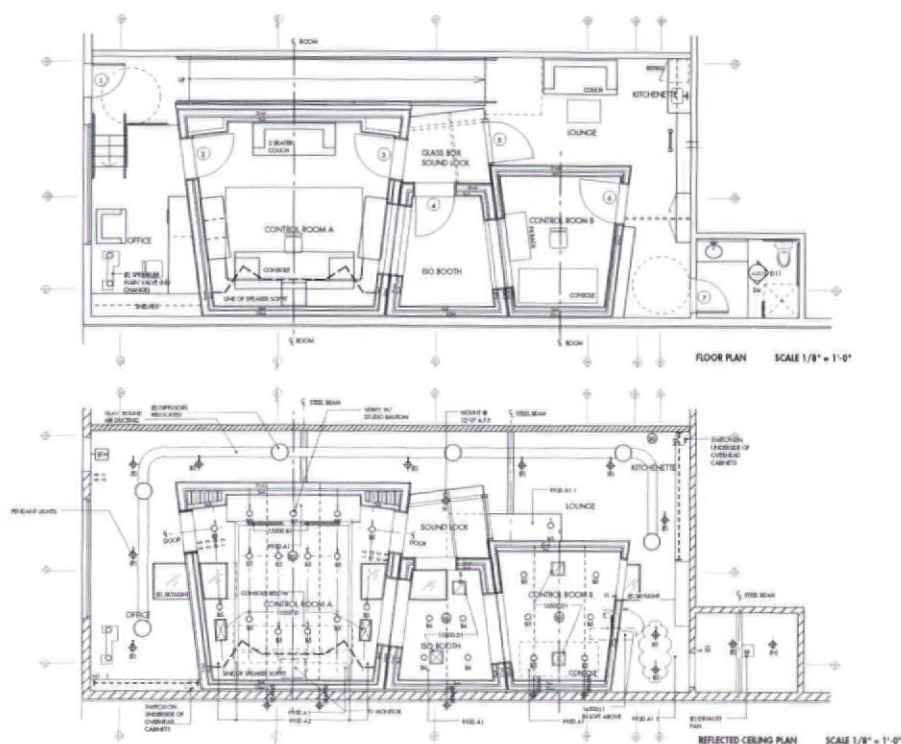
to the industrial heritage of the space, yet further inside, the studio spaces are more refined, responding to the acoustical needs and comfort level required during long sessions.

The existing rectangular space with brick walls, a wood roof, concrete floor, and exposed mechanical and electrical installations remains raw. Arranged in the open areas, the office and lounge occupy the leftover space around the enclosed boxes. The lounge is dominated by a tape library. The required access ramp leads up to the lounge, but is transformed from a pure circulation area to a habitable space. The tilted wall of the main control room is acoustically derived,

but opens up the ramp space. Existing windows provide light for the office which also serves as the reception area.

The small but crucial recording space is in the center of the arrangement of closed spaces. Acoustically isolated, it still receives natural light via a skylight, windows and glazed door. The main control room's shape and finishes are determined by its acoustical design and equipment placement. Symmetry, frequency response, and a large reflection free zone determined the layout. Moveable video monitors, equipment racks and keyboards are arranged ergonomically and flexibly, and the room is placed to take advantage of two

symmetrically placed skylights at the rear. The sound lock, the pivotal element in the architectural arrangement, provides access to the main studio and blocks direct sound transmission from the common areas and between studios. Equipment, furniture, shelves and racks have all been custom designed using the same industrial materials and developed to follow strict ergonomic guidelines determined by the owner and research into his working methods. Like other studio bau:ton projects, this small studio reflects a confluence of architecture, music and technology—each enhancing the other. ■ — DR



CLIENT
Christophe Beck

ARCHITECT
studio bau:ton
Peter Grueneisen, AIA
Charles Irving
Ralf Hochstrasser
Cary Bellaflor
Tricia Sanedrin
Lauren Karwoski
Cindy Bush,
Sue Meng Lau
Naina Paul

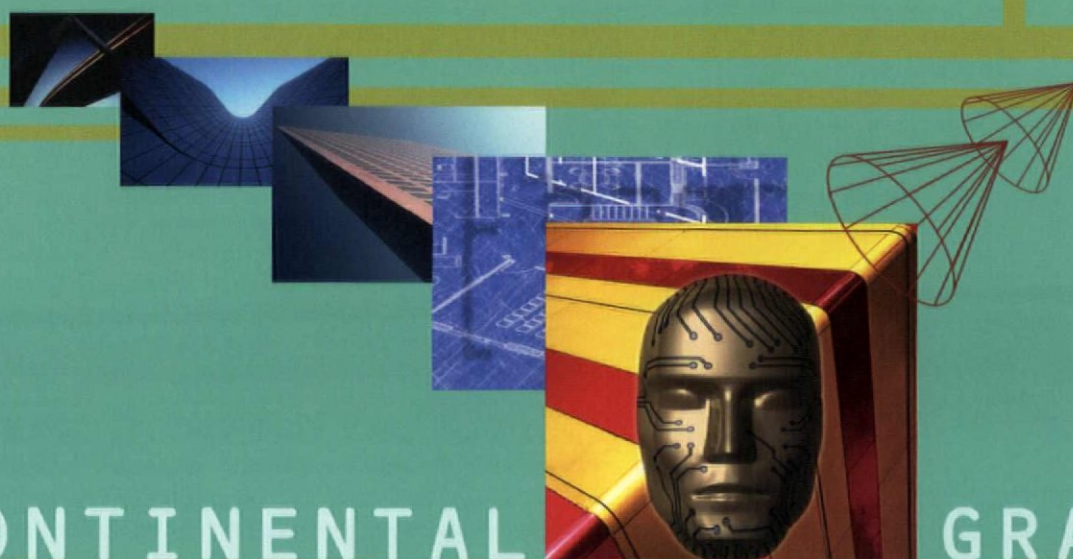
PHOTOGRAPHY
J. Scott Smith Photography

ACOUSTICS
studio bau:ton

TECHNICAL SYSTEMS INTEGRATION
TEC:ton engineering, LLC

GENERAL CONTRACTOR
Acumen Construction Services, Inc.

The architects of digital services.



CONTINENTAL

GRAPHICS

reprographics ▼ micrographics ▼ imaging ▼ cgxpress digital color ▼

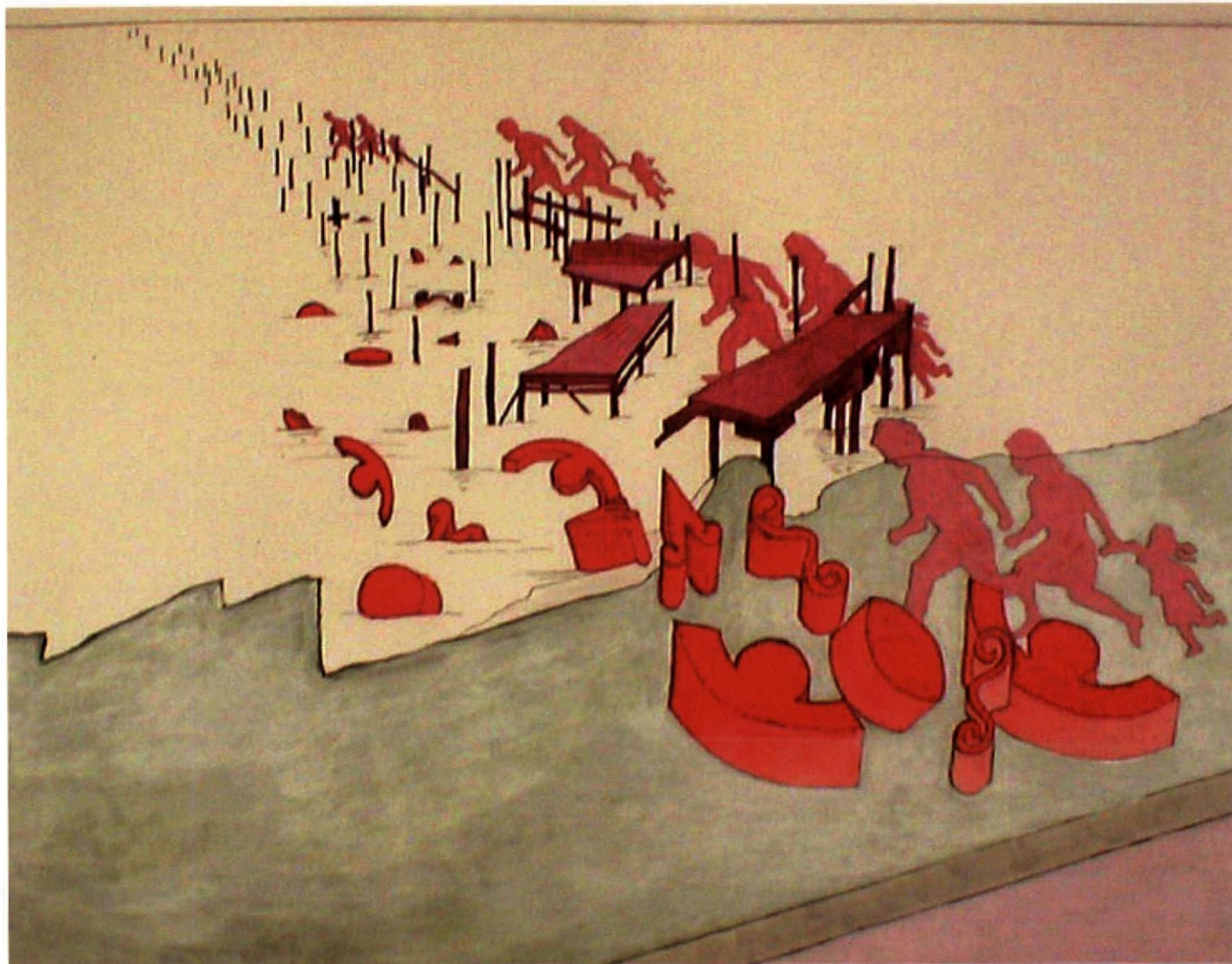
- LOS ANGELES**
101 South La Brea Avenue
Los Angeles, CA 90036
ph 323.938.2511
fx 323.935.6688
800.456.7071
- ONTARIO**
10532 Acacia Street, # B1
Rancho Cucamonga, CA 91730
ph 909.484.6686
fx 909.483.8227
- CENTRAL CITY**
2016 Riverside Drive
Los Angeles, CA 90039
Reprographics 323.664.1131
Reprographics fx 323.660.4645
Imaging 323.664.2936
Imaging fx 323.660.4645
- ORANGE COUNTY**
10800 Valley View Drive
Cypress, CA 90630
ph 323.938.2511
fx 323.935.6688



OPENING THE BORDER:

Adobe LA

by Lisa Rosen



Proposal for SFMOMA's *Relevatory Landscapes* exhibition site on Mission Creek in San Francisco.

SINCE ITS FOUNDING IN 1992, ADOBE LA HAS BEEN CREATING PROJECTS THAT recognize, record and reflect the Latin American communities of L.A., and how these communities are affected by and affect the urban landscape of the city. The acronym, ADOBE LA, stands for Architects, Artists and Designers Opening the Border Edge of Los Angeles, and as the name suggests, much is going on here. It is installation with

The new immigrant population in California is transforming the urban form on every level, though not without tremendous opposition and struggle.

representation, but the members do not consider themselves as having a mission—they actually have five: 'To create and produce public art/architecture; to create a discourse that responds to the social and cultural needs of the Latino communities in Los Angeles; to document that landscape through diverse media; to critically analyze issues of representation, vernacular architecture and popular culture through exhibitions, writing, teaching, and publications; and to work collaboratively with members of the academic and artistic community of Los Angeles.' ADOBE LA puts these lofty goals into practice through an approach that is as radical as the work itself.

ADOBE LA operates as a collective and every project has a multi-disciplinary dimension. "The inspiration for ADOBE LA came from wanting to find a way to represent our own culture and our own way of life through our own hands, eyes and ideas," explains core member Ulises Diaz. Other current core members are Gustavo Leclerc, Elpidio Rocha, Raymond Gutierrez (associate), and Laura Alvarez [see sidebar]. People outside of the core group—from poets and urban theorists to union activists—are often invited to join them on specific projects. "For example, for MOCA's 1994 *Urban Revisions* show, we wanted to deal with graffiti as an issue, so we hooked up with a group of some of the best graffiti writers in Los Angeles," says Diaz. That early show, and another at the Wexner Center in Ohio, helped establish ADOBE LA's reputation, and curators have been lining up ever since. In addition to commissioned work, they create their own research projects, such as *Huellas Fronterizas: Retranslating the Urban Text in Los Angeles and Tijuana*, which examines the urban inter-cultural dialogue across the U.S./Mexico border.

"A lot of our work isn't just focused on Latino communities but ways in which these communities are sharing a city with a lot of other cultures," Diaz points out. The Japanese American National Museum asked ADOBE LA to design the inaugural exhibition for their new building in 1998, encompassing over 150 years of Japanese American history. ADOBE LA had one condition: that they collaborate with a Japanese artist. "In the same way that we organize ourselves to represent our community through our eyes, we feel that every community should have that right," says Diaz. Luckily one of the museum's curators, Clement Hanami, is also an artist, and offered to collaborate with the group. "Clement grew up in Boyle Heights and East LA, he's Japanese American and speaks fluent Spanish, so we were designing that exhibit in Spanish," Diaz smiles. "You can't get more beautiful than that." *Common Ground: The Heart of Community* is still on view at the museum, which has since asked them to design another exhibition on the history of Boyle Heights, scheduled for late 2002.

The latest of ADOBE LA's offerings is a commissioned work for the San Francisco Museum of Modern Art (SFMOMA) exhibition *Revelatory Landscapes*, opening May 5th. Organized by Aaron Betsky, SFMOMA curator of architecture, design and digital projects, and guest curator Leah Levy, it takes place on a series of sites in the Bay Area. The show focuses on revelations about the landscape, the culture and the viewer's relationship to both and contains work by ADOBE LA and four other San Francisco based landscape architecture firms.



In looking at East L.A., we wonder how does the fact that it is represented in the media and in popular culture as a marginal space, as culturally and linguistically distinct from the dominant cultural 'norm,' affect how residents of the area view their home/neighborhood? How do they respond to, subvert, and create their own images, their own imagined geography of East L.A.?



Common Ground exhibition at the Japanese American Museum, LA (above and next page top).

Layers of cultural, physical, and historical perspective permeate the ADOBE LA piece, located adjacent to Mission Creek. The work contains life-size representations of the running family icon found in the traffic signs along the I5 freeway just north of the U.S./Mexico border. "As an icon, it speaks worlds about how we're often looked at as a people," says Diaz. The icon represents the strong presence of immigrants in San Francisco, as well as the current emigration of families from the city due to skyrocketing housing costs. The group has also created ruins using the Aztec calendar, in a reference to the cyclical nature of time. The color red comes into play, symbolizing the former slaughterhouses in the area. "When the floors were washed, red waves of water would rush out into the bay," notes Diaz, "and at certain times part of the Bay would turn crimson red." The creek itself refers to the relationship of water to dislocation and transportation, and even the derogatory term "wetback" to describe immigrants.

The many levels of meaning derived from meetings the group held to work on the project. Real collaboration from concept to finished product is a lively process. "The first

DOUBLE AGENT GIRL: The Art of Laura Alvarez

by Lisa Rosen



LAURA ALVAREZ IS A PAINTER AND recording artist based in Santa Monica, and a member of ADOBE LA since 1997. The character that has driven her own work for the last 6 years is Double Agent Sirvienta, a telenovela star turned undercover spy who poses as a maid on both sides of the border. This character, like the art itself, is funny, subversive, and lyrical.

"My art is really informed by Los Angeles, especially those parts of LA that you don't notice. The bus stops, the day laborers, the taco trucks, people waiting outside, that makes a big impact on me. I had that experience growing up of waiting at the bus stop with my mom, people driving by yelling "Get a car!" Whenever I go by, I look at the people and wonder what their story is. In graduate school, I watched a lot of telenove-

las (Mexican soap operas). I was very drawn to the character of the maid, and started imagining, 'what if she had a cult following, and was a star?' At the same time, I was feeling so spoiled. Here I am in this nice studio in San Francisco, and my mom was cleaning houses. Out of those elements, I started drawing this girl, and developing the story. I'd been making music the whole time about other things, and then slowly this story started coming into the music. Most of the words on the paintings are lyrics. I love mixing up performance with music and theater and art, blurring the lines."

According to Alvarez, the research that ADOBE LA does on the way that people relate to the landscape has really influenced her work. "I see myself moving through the space in a different way, and it's come out in my painting, like

time I went to a meeting, I was so shocked," Laura Alvarez recalls. "They were all arguing about different ideas and getting dramatic, it was so intense. But now that I'm in the group and working with them, it's really fun, you see how that brings the ideas out. Think of the craziest ideas you can, and we'll work our way down, and shape it." Diaz agrees that the process—like any true democracy—can be messy. "We're finding a way to integrate both the architectural practice and a conceptualization of art in that collaborative practice so that they're happening simultaneously, and we're trying to blur the edge between those two things. It's often very hard to find that common ground, it does prove trying sometimes, but it's worth the end result; it's much richer than if any one of us did the project as individuals."

The collaborative style impacts the other people they work with as well. "In the same way you want art and design to be transformative, working with ADOBE LA is transformative too," says SFMOMA curator Levy. "In Hebrew there's 'Tikkun Olam' which is 'repair of the world.' ADOBE LA's work attempts to bridge intent of repair or transformation among communities through their focusing on the power of everyday, vernacular culture. There is a place in the art and design world for that kind of significant intent."

By exploring the cultural landscape of Los Angeles, ADOBE LA has created inspiring projects for the communities they serve. By piercing the boundaries between their various disciplines, the members of ADOBE LA have created an inspiring community of their own. ■

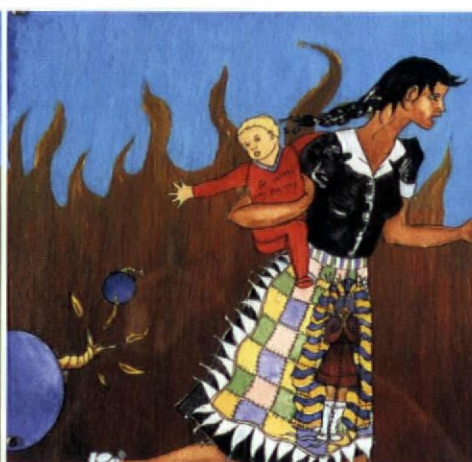
SFMOMA presents Revelatory Landscapes from May 5 to October 14, 2001



putting maps in the backgrounds. Working with them has also loosened me up as an artist. I wasn't used to collaborating with others; it's been really freeing. We went up to SFMOMA to meet with the other artists in the show. Everyone

else sent one or two people from their group, and there were 5 of us. We had the most materials and made the most noise. It was so much fun, we felt like a rock group. An art and architecture rock group. Maybe we should record."

Double Agent Sirvienta was most recently sighted in L.A. at the Skirball Museum last winter. Alvarez' upcoming show listings, artwork and CD "Double Agent Sirvienta" can be checked out at the web address www.LauraAlvarez.net. ■





Hathaway Dinwiddie



Tower of Hope in Century City.
Panel installation donated by
Hathaway Dinwiddie.



Amgen Building 27.



AT&T Wireless Headquarters.

Clients of all sizes and experience join Hathaway Dinwiddie as business partners in a team-oriented delivery process. This means we take on the appropriate level of responsibility to get the job done. Whether it's discrete detail construction or total project delivery—from preconstruction planning through post-construction maintenance—we add value where it's wanted, flexibility when it's needed.

And as a solid company with established professional relationships, we've also earned the respect of employees, subcontractors, and suppliers.

Global corporations, startup firms, and leading institutions—big and small—bring their most difficult assignments to Hathaway Dinwiddie because they know we'll deliver.

For more about us, visit us at www.hdccco.com

WE BUILD CONFIDENCE

Hathaway Dinwiddie continues to grow, demonstrating our skills in new markets, while building notable landmarks and cutting-edge manufacturing facilities throughout California.

Areas of expertise include:

ADVANCED TECHNOLOGY
FACILITIES

COMMERCIAL BUILDINGS

CORPORATE FACILITIES

CULTURAL AND INSTITUTIONAL

ENTERTAINMENT AND RETAIL

HOTELS AND SPECIAL PURPOSE

INTERIORS AND RENOVATIONS

We offer a variety of advanced construction services from our offices in three key California markets. Each office provides cost-competitive, full-service capability for interiors, renovations, and core-and-shell construction.

LOS ANGELES

811 Wilshire Blvd., Suite 1500
Los Angeles, CA 90017-2632
(213) 236-0500 tel.
(213) 236-0501 fax.

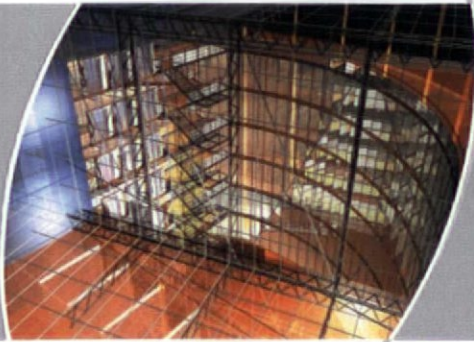
SAN FRANCISCO

275 Battery Street, Suite 300
San Francisco, CA 94111-3330
(415) 986-2718 tel.
(415) 956-5669 fax.

SANTA CLARA

565 Laurelwood Road
Santa Clara, CA 95054-2419
(408) 988-4200 tel.
(408) 988-1958 fax.

ARCHITECTURE. OUT OF THE BOX.



Helin & Co. Architects

YOU'RE AN ARCHITECT. YOU THINK DIFFERENTLY FROM OTHER PEOPLE.

You need computer software that thinks the way you do.

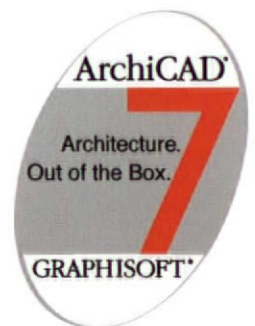
Floor plans, masses, volumes, 3-d study models. Materials, space, proportions, relationships. Walls, doors, windows, floors, roof systems, building components. Plans, sections, elevations, details, schedules, sheets. A tool that intelligently integrates all the information for your project, helps you to present it, and keeps your drawings consistent and accurate.

ArchiCAD is ready for you right out of the box. It's not an add-on to a drafting package. ArchiCAD is built from the ground up for architects. It goes far beyond traditional CAD systems.

From large international design and construction firms to small custom home design firms, ArchiCAD has the power, flexibility, and affordability to benefit every architectural practice. With its legendary ease of use and architecture-centric environment, ArchiCAD brings down the barrier between design and CAD production, putting the power of the computer where it belongs: in the hands of the architect.

And with 100,000 architects worldwide using ArchiCAD's 3D parametric object technology, we have the experience it takes to help you break out of the 2D drafting box.

ARCHICAD. THE FREEDOM TO CREATE, THE POWER TO COMMUNICATE, AND THE TOOLS TO COLLABORATE. IT'S ARCHITECTURE, OUT OF THE BOX.



BRAND NEW VERSION: ARCHICAD 7 YOU'VE GOT TO SEE IT!

• FREE AFTERNOON & EVENING SEMINARS •

SANTA MONICA • MAY 16
WOODLAND HILLS • JUNE 5
PASADENA • JUNE 7
AIA/LOS ANGELES • JUNE 17

BOBROW CONSULTING GROUP 310-572-7849

www.bobrowconsulting.com • e-mail: info@bobrowconsulting.com

• The nation's largest ArchiCAD Dealer •

Full Service: Computer Training Lab, On-site Training & Consulting, Phone and Web-based Support, Hardware Sales



Rockefeller/Hricak Architects

RUMBLE IN



East side light rail transit project at Beverly and Atlantic (Before and After).

AFTER MUCH CONTROVERSY OVER THE CANCELED SUBWAY IN THE EARLY 1990s and the prohibition of sales tax dollars funding such further construction, the MTA's Eastside Light Rail Transit Project resurfaced last year. No surprise that it too has been met with both varied levels of support and outright opposition. With a projected budget of \$518.3 million and \$241.2 million in federal and state allocations (respectively), the light rail will span six miles from Union Station to Beverly and Atlantic—a chain of nine stations, two in an underground tunnel segment near a residential area in Boyle Heights. An additional \$150 million would take the route underground at another portion that is planned around the Ramona High School intersection. The system is to be further integrated with the Pasadena Blue Line (due to operate by 2003) and with four new bus lines. The hammer won't hit the nail until the end of the year.

A four to five-year construction period will follow the finalization of engineering and design plans. Among many things, there are safety and environmental concerns, with lessons to be learned from the Long Beach Blue Line. Three very heated public hearings were held in early April, and the project seems one step closer toward realization if kept on track.

The light rail's greater importance is that it promises to be the chance for transit-dependent East Los Angeles to connect with the rest of LA. In almost every way, many say that a properly executed and utilized system could prove beneficial for people East of the Los Angeles River who have made it through difficult times. Frank Villalobos, principal and founding member of Barrio Planners Inc. (in joint venture with Parsons Brinkerhoff and Jenkins/Gales & Martinez on the project), said: "Things are getting hectic. Pleasing everybody is difficult." But in fact, Villalobos is an old pro at this process, having invited and handled public participation in his work for years. Since the company's inception as a non-profit community design firm in the 1970s, Villalobos and his cohorts

EAST LA:

Architects as Activists

by Wonson Choi

have done everything from discussing park design elements with a Pomona gang and worried moms, to initiating community outreach when laws did not require him or his partners to do so. "We need to hear from the people who are going to use these facilities," said Frank Escobedo, urban planner, principal and founding member of Barrio Planners.

Regarding East Los Angeles as their backyard, the Barrio Planners seem to care more than an outsider. In 1985, Villalobos helped to organize Mothers of East Los Angeles and stood shoulder to shoulder with about 900 other members of the community to protest the building of a new state prison near the intersection of Olympic and Santa Fe. He has lobbied in Sacramento for the rights of his fellow East L.A.-ers and rubs elbows with public officials who represent him and his neighbors. As the recent census figures and names of municipal election candidates reveal, the number of Latinos has risen—not only in local communities, but also on the political ticket. If they weren't exactly complacent before, they are now a "force to be reckoned with," as Villalobos described both his company and his fellow Mexican-Americans.

As a boy, Villalobos himself was an eyewitness to the displacement of thousands when the freeways cut through his neighborhood during the 1950s and 1960s. The Villalobos family lost their home, school and church for the benefit of the rest of the city that now bypasses the area at dizzying speeds. "My dad was trying to organize the community. Everything around us was demolished. We were the last to go and moved to another house, but we didn't move away," Villalobos remembered.

Predecessors to the not-so-new Mexican-American majority seemed to have, however. In the 1930s for example, there was a great mix of cultures and backgrounds



Salesian Gym exterior and interior.



Sharkie Park



AltaMed Center

including a large Jewish population north of Brooklyn Avenue, which later moved to the suburbs. Families who stayed behind often worked in various industrial jobs, saved up enough money, bought a small house and added onto their 2 bedroom/2 bath as necessary. Neighbors knew each other by name and could leave their front doors or windows open day or night, if they so wished. Escobedo said that a good public transportation system also attracted residents to Boyle Heights in those days. Knowing these things firsthand, Villalobos and Escobedo helped to get Barrio Planners going after finishing school at Cal Poly Pomona. They worked day jobs and used a donated space inside a building that they now own altogether, for night and weekend work. The AIP, AIA, HUD, SCAG, the California Senate and the City of Los Angeles have bestowed several honors upon Barrio Planners in recognition of its design and planning work as well as its community involvement as an architecture, planning and economic development firm. "Architect as activist," as Villalobos said, pushing ahead with projects like Adelante—meaning "forward" in Spanish—a commercial and industrial redevelopment effort of four major corridors in Boyle Heights.

And now, the light rail. The pressure seems to be on. "We've completed the public hearing state and have to analyze and mitigate," Villalobos said matter of factly. "It's standard for us." That's a good thing for a community that is tired of feeling disenfranchised and neglected in so many ways. Now it must wait for the project's end—however, unquietly. ■

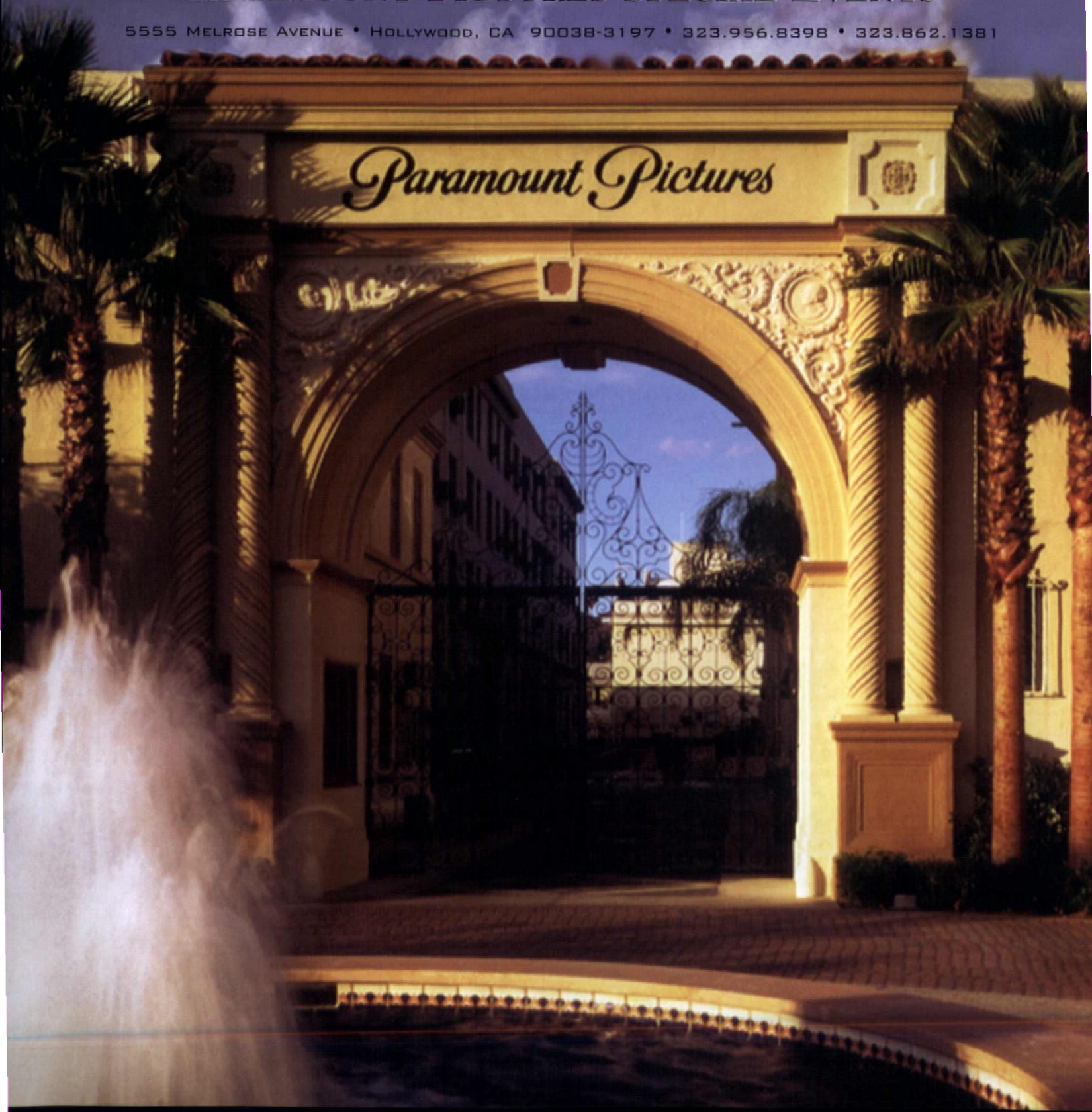
All projects shown are by Barrio Planners.

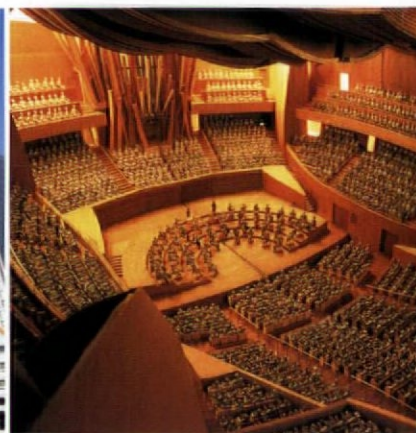
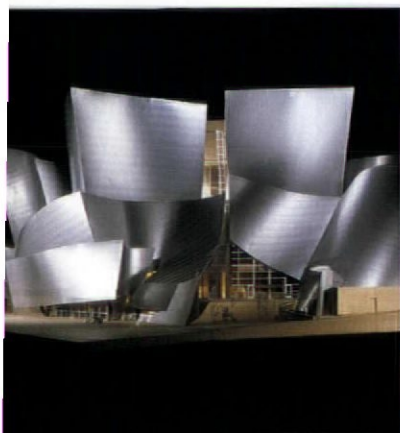
IMPECCABLE SERVICE, UNFORGETTABLE EVENTS...



PARAMOUNT PICTURES SPECIAL EVENTS

5555 MELROSE AVENUE • HOLLYWOOD, CA 90038-3197 • 323.956.8398 • 323.862.1381





LA'S NEW CIVIC SYMBOL TAKES SHAPE

by Michael Webb

FRANK GEHRY ONCE REMARKED THAT FEW COMPLETED BUILDINGS fulfill the promise of their structural frames, and it's true that airy wooden skeletons often mutate into lumpish eyesores, like butterflies regressing to chrysalises. However, in the case of Walt Disney Concert Hall, the best is yet to come. A recent tour of the site revealed a constructivist sculpture of massive steel beams—a heartening sight for those who wondered if the Hall would ever be realized, but nothing to compare with the shimmering sails of brushed stainless that will wrap the frame and give the building its dynamic form. Though the Bilbao Guggenheim was completed sooner and stole the headlines, Disney Hall is bound to become LA's new civic symbol—a celebration of excellence in a city that has long settled for mediocrity in its impoverished public realm.

The daring of Gehry's design is pointed up by its nearest neighbor, the stolidly uninspired Dorothy Chandler Pavilion with its funeral parlor décor and cavernous auditorium. The visionary Buffy Chandler, who drove the Music Center to completion in the 1960s, deserved better, but those were the days in which the same few architects were awarded plum commissions over drinks at the country club. The first director of LACMA wanted Mies to design the new museum, but the County supervisors picked Pereira, the guy they felt comfortable with, and the institution is still struggling with the complex. In contrast, Disney Hall began auspiciously in 1987 with a \$50 million pledge by Lillian Disney in memory of Walt and an international competition for its design. Gehry (whom the establishment derided) beat out a trio of Pritzker Prize winners, two years before he joined their ranks. A lack of leadership stalled the project for 10 years; however, deplorable as this delay was, it gave Gehry the opportunity vastly to improve his design and work closely with acousticians Minoru Nagata and Yasuhisa Toyota to ensure that the LA Philharmonic would have an ideal auditorium.

During these years, as management and the bureaucrats dithered, our elected officials stayed silent, and the Chandlers' *LA Times* withheld support—though it made great play with the derogatory opinions of readers who had seen nothing but a small newsprint image of

the model and compared it to a pile of broken china. A polemic I contributed to the *Opinion* section in April 1995, was the first piece of advocacy to appear in *The Times*; later, Nicolai Ouroussoff became the paper's architecture critic and enthusiastically embraced the cause. By then, Eli Broad was supplementing the extraordinary generosity of the Disney family by securing the remaining funds. The philistines lost this round, and Disney Hall should help regenerate Downtown.

Another international competition challenged the status quo and yielded a splendid design by José Rafael Moneo for the Cathedral of Our Lady of the Angels. That richly layered complex of warm-toned concrete walls and alabaster windows is progressing rapidly under the direction of Leo A. Daly Associates and will be dedicated in September 2002, a year ahead of Disney Hall. Two masterpieces, almost across the street from each other, will give Grand Avenue a critical mass and set a benchmark for other public buildings. Agencies and corporations may be less ready to toss jobs to cronies and incompetents, as the MTA did when building their headquarters at vast public expense just a few years ago.

These jewels can also infuse a bleak street with a sense of urbanity. The Music Center is an aloof acropolis, walled off from the sidewalks and entered from below through a labyrinthine parking garage. It symbolizes the fear white suburbanites felt (and perhaps still do) in venturing Downtown and exposing themselves to the gritty realities of a big city. Most concert-goers will drive into the bowels of Disney Hall, but once they emerge, they will find welcoming gardens, terraces, and two open-air amphitheaters. Having addressed the sidewalk through expanses of glass, Gehry is now planning ways to bridge the gulf of First Street and engage the Music Center. The cathedral incorporates a 2 1/2 acre plaza with amenities for worshippers and the community at large. In contrast to Pershing Square, which has no magnet to lure pedestrians, these new urban spaces are likely to become as well-frequented as the Maguire Gardens beside the Central Library. In a decade or less, these, and other current initiatives, could make Downtown a desirable place to live, stroll, and be enlightened. ■

Photos by Whit Preston and Joshua White.



ORANGE COUNTY MUSEUM OF ART

May 26 - August 19

A landmark exhibition of more than 150 supreme examples of uniquely American design: furniture, clocks, appliances, posters, textiles, radios, tableware, even an outboard motor and a bathroom sink.

850 San Clemente Drive, Newport Beach
(949) 759-1122 • ocma.net
Tuesday - Sunday, 11:00 - 5:00

Norman Bel Geddes (American, 1893-1958), Patnot Radio, 1940 Manufacturer: Emerson Radio and Phonograph Corporation (New York, N.Y.) H 8 x W. 11 x D. 5-1/2 in.
John G Waddell Collection, Promised Gift of John C Waddell to The Metropolitan Museum of Art

The exhibition is organized by The Metropolitan Museum of Art. Support has been provided by the National Patrons of the AFA.

AMERICAN MODERN 1925 - 1940 • DESIGN FOR A NEW AGE

Architecture and Interior Design Program

uclaextension.org/arc_id

**UCLA
EXTENSION**

SUMMER QUARTER 2001

Means of Egress*

Using the computer graphics PowerPoint program, this one-day seminar visually presents the important exiting requirements of the 1997 Uniform Building Code, Chapter 10. The full-day program includes a color slide presentation that provides an in-depth look at the new code requirements as they relate to the three-part means of egress system along with their corresponding illustration(s). Other topics include new requirements for rating corridors and their opening protection, requirements for exit passageways, revised travel distance requirements, and more.

INSTRUCTOR: RONALD DARVILLE, BA, Senior Plans Examiner, City of El Segundo

FEES:

\$90 Reg# L8170D (General Public)

\$60 Reg# L8472D (ID Candidates)

Saturday, 8 am-5 pm, August 18, 1 mtg.

Westwood Village: Room 320,

1010 Westwood Center



*All active AIA members must successfully complete 18 Learning Unit Hours (including 8 hours of health, safety, and welfare credit) for annual membership renewal. Our "Means of Egress" class now meets the yearly requirements for the 9 LU hours.

NEW COURSE

Digital Communication II: Presentation Techniques

The focus of this advanced course is the design, layout, and digital production of portfolio, client project, and business development presentations. This multi-layered class begins with a brief review of Adobe Illustrator and PhotoShop and takes an in-depth look at a series of model presentations. Advanced aspects of presentation design, logo design, layout, and typography are covered. Working with CAD files, scanning, digital cameras, film-to-CD, image enhancement, and working with a service bureau help students to produce projects with superior results. Student-created projects are presented in class.

Visitors only permitted at the first class if space allows. Bring one 100mb PC-formatted Zip disk to the first class. Prerequisite: Digital Communications I or 1 year's experience using current versions of Adobe Illustrator and PhotoShop.

INSTRUCTOR: SHELDON NEMOY, President, The Thornhill Group

FEE: \$895 Reg# L8578D

Monday, 7-10 pm, June 25-September 10, 12 mtgs.

(no mtg. 9/3; 1 mtg. to be arranged)

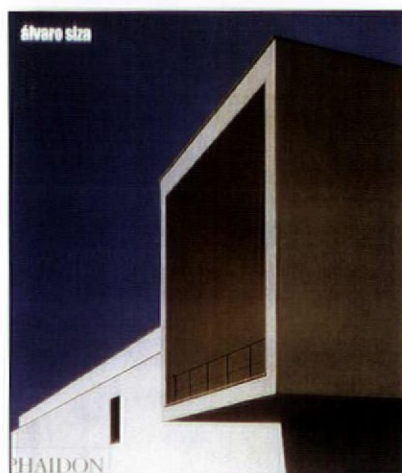
Westwood Village: Room B5,
1010 Westwood Center

To register with credit card call (310) 825-9971 or (818) 784-7006.

For directions, parking, and additional information call (310) 825-9061.

WALLFLOWERS AND ORCHIDS

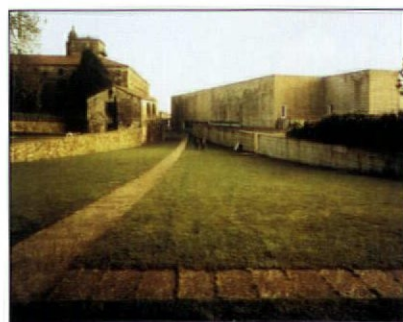
Book Reviews by Michael Webb



Alvaro Siza: Complete Works

INTRODUCTION BY KENNETH FRAMPTON
PHAIDON, \$95 HC

Siza has been practicing architecture in his native Porto since 1954, long before the 1974 revolution opened his country to fresh ideas and almost 40 years before the Pritzker award brought him wider recognition. Even today, though, his work is appreciated more by his peers than the public, and this handsome volume shows why. Some architects' buildings are inherently photogenic and are celebrated in the media; Siza's have to be experienced first hand. Meticulous but humble, understated to a fault, he is Shaker-like in his renunciation of show. His mentor, Fernando Tavora, called him "an architect of gravity, powerful and Portuguese." Frampton discerns the influence of vernacular buildings, of Adolf Loos and Alvar Aalto, but Siza puts his distinctive mark on everything he does, from social housing to quietly luxurious banks, by way of museums, academic buildings, and exhibition pavilions. Detailed plans, drawings and expressive sketches interspersed with abundant photographs make this a monograph thoughtful architects will cherish.



SuperDutch: New Architecture in the Netherlands

BART LOOTSMA

PRINCETON ARCHITECTURAL PRESS, \$45 HC

A highly educated population crammed into the maritime provinces of a small flat country with few natural resources is bound to embrace innovative ideas, and modernism has been part of the Dutch mainstream for almost a century. That challenges a younger generation to rebel—against the quiet good taste for which the moderns were once known. There's nothing polite about Rem Koolhaas, Meccanoo, NOX and their peers. Biomorphic or sharp-angled, these are aggressive buildings that dare you not to like them. In contrast to Siza's, they pose for the camera but sometimes fall short in reality. The Expo 2000 pavilion by MVRDV worked much better as a concept and in a brightly colored rendering than it did at Hannover, where long lines snaked up six flights of stairs to dim exhibits and the "forest" blew away in the first high wind. Photographs conceal the coarse detailing and tame the inhuman scale of some of St. Rem's buildings, so you may prefer to limit your exploration to the pages of this admirably illustrated survey.

Modern House 2

CLARE MELHUISH

PHAIDON, \$59.95 HC

A refreshingly unhackneyed sequel to the same publisher's 1993 anthology of adventurous new residences and projects, with only one chestnut—the ubiquitous Bordeaux house of Koolhaas. The British critic provides a lively introduction and casts a wide net, ranging as far afield as Chile, India, New Zealand, and Saudi Arabia.

Hardy Holzman Pfeiffer Associates: Theaters

IMAGES PUBLISHING, HC

This bicoastal firm has done many things and has provoked a wide range of responses, but their theaters elicit universal applause. Here is a juicy selection of new and restored auditoria that dazzle the eye and reinforce the bond between audience and performers. My first job when I moved from London to Washington DC was directing the American Film Institute Theatre, and one of Malcolm Holzman's first projects was the 200-seat AFI auditorium, shoehorned into a backstage area of the Kennedy Center. The seats were steeply raked, the walls were concrete block, and car hoods were used as sound baffles. It was a joy to watch great movies and meet legendary artists in that frugal, sharp-edged space. Here are many more splendid houses, notably the New Amsterdam, which was rehabilitated for the Disney Corporation and helped revitalize New York's 42nd Street, and the Majestic, Brooklyn—a movie palace turned performing arts center that is preserved in a state of arrested decay. Sadly, the book went to press before HHPA completed their glorious restoration of Radio City Music Hall.

Modernism Rediscovered

PIERLUIGI SERRAINO & JULIUS SHULMAN

TASCHEN, \$39.99 PB

A fascinating picture anthology of mid-century buildings, mostly southern California houses, selected from Shulman's archives. It could be considered an alternative history of modernism: a succession of brilliant experiments by architects who didn't get to design a Case Study house or make the canon. Some were famous in their day (like Bernard Judge, whose glass dome was featured in *Life* and later acquired by the Smithsonian) but most had limited exposure and were quickly forgotten. The 1000 images are consistently striking and include gems by Gregory Ain, Buff & Hensman, Gordon Drake, Quincy Jones, Carl Maston, and many less familiar names. Bravo, Taschen, for doing something fresh and eminently worthwhile, handsomely produced and affordably priced!



...are pleased to introduce

PlanWell™

The plans are the project.

your LA representatives of...

ARC

American Reprographics Company

**Electronic Document Management
Project Set Administration
Online Set Ordering
Distribution Administration**

Commercial Graphics
626.583.1122

Ford Graphics
213.745.3153

Blair Graphics
310.829.4621



**MOSSLER DEASY
& DOE**

Real Estate Services

Specializing in Estates,

Architecture

&

Historic Properties

345 N. Maple Drive

Suite 105

Beverly Hills, CA

90210

(310) 275-2222

ARCHITECTUREFORSALE.COM



UNIVERSITY OF WASHINGTON SURGERY PAVILION

KEATING / KHANG LLP

ARCHITECTS
227 BROADWAY #304
SANTA MONICA
CALIFORNIA 90401
310 394 5959
310 394 2769 FAX



events

WestWeek 2001 at the Pacific Design Center was the occasion for LA Architect's panel "Evoking Other Places."



Photos by Walter Levi.

Film industry experts discussed their design techniques. Clockwise from left: LA Architect editor Danette Riddle, moderator; art director Herman Zimmerman (*Star Trek*), production designer Tom Walsh (*John Carpenter's Vampires*), location manager Bob Craft (*Pulp Fiction*), production designer Mayne Berke (*Rockstar*).



Italian Design: What's Next?

LA Architect Publisher Ann Gray spoke on the future of Italian Design at a panel hosted by the Italian Cultural Institute. Nathan Shapira, Prof. Emeritus UCLA, moderated. Other panelists included Prasad Boradkar, ASU-Tempe; Aldo Colonetti, Editor Ottagono magazine; Arturo Dell'Acqua Bellavitis, Politecnico, Milan; Ricardo Gomes, Director, Design for Global Needs, CSU-San Francisco; furniture designer Elizabeth Kellen; Ron Rezek, Ron Rezek Lighting; Rodrigo Rodriguez, President Federlegno Arredo, Milan; Armando Selva, President, Provincia di Como.

"A joyride"

—Roger Jellinek, *The New York Times*

NEW IN PAPERBACK

LOS ANGELES

The Architecture of Four Ecologies

Reyner Banham

WITH A NEW INTRODUCTION
BY ANTHONY VIDLER

"A light-hearted and affectionate tribute. . . Banham sees not the burnt, lunar landscape of the fiction writers, but a benign littoral where sea, mountains, valleys, and plain form a natural environment that charms as well as challenges its inhabitants."

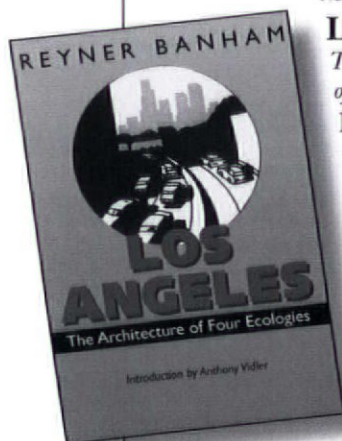
—Francis Carney,
New York Review of Books

\$17.95 paperback

At bookstores or order 1-800-822-6657

UNIVERSITY OF CALIFORNIA PRESS

www.ucpress.edu



WAVELL-HUBER WOOD PRODUCTS, INC.

LOS ANGELES, CALIFORNIA

SALT LAKE CITY, UTAH



- ☐ Fine Architectural Woodwork
- ☐ Commercial Interiors / Tenant Improvements
- ☐ Premium Veneer Panels And Doors
- ☐ Corporate Casework Millwork & Fixtures
- ☐ Custom Executive Furniture
- ☐ Exclusive Residential Casework & Millwork
- ☐ Consultation & Design Support Services

Our expertise and background in architecture makes us uniquely sensitive to your designs and details. For the past 75 years we have been bringing to reality the visions and dreams of Architects and Designers!

TELEPHONE: 562.431.6528 or 800.928.3556

Email inquires to: jsessions@wavell-huber.com / AutoCAD or design files to: design@wavell-huber.com



ARCHITECT

FOR ADVERTISING
INFORMATION, CONTACT
JERRI LEVI AT
818.551.1073.

EXPERIENCE • EXCELLENCE

HISTORIC RESOURCES GROUP



California's leading historic preservation consulting firm with over ten years of award-winning experience safely rehabilitating historic buildings.

- Preservation Architecture and Technology
- Building Conditions Assessments
- Resource Evaluation and Feasibility Studies
- Preservation Planning & Environmental Review
- Federal Investment Tax Credit Certification
- Mills Act Property Tax Reduction
- National Register Nominations

1728 Whitley Avenue, Hollywood, California 90028 • 323.469.2349
fax: 323.469.0491 • HRG@HistoricLA.com • www.HistoricLA.com

CREDIBILITY • CREATIVITY

Exhibitions

GETTY CENTER

310.440.7300 or www.getty.edu

*To Create a Living Art:
Nineteenth Century Drawings*
May 1–July 15, 2001

Walker Evans and Company
July 10–September 16, 2001

MOCA

213.621-2766 or www.MOCA-LA.org

*The Architecture of R.M. Schindler
MOCA Retrospective*
February 5–June 3, 2001
MOCA at California Plaza

David Hockney Photoworks Retrospective
July 22–October 21, 2001
MOCA at California Plaza

Public Offerings
Through July 29, 2001
MOCA Geffen Contemporary

LACMA

www.lacma.org or 323.857.6000

Made in California: NOW
Through September 9, 2001

*Shifting Tides:
Cuban Photography After the Revolution*
April 15–July 1, 2001

*The Road to Aztlan:
Art from a Mythic Homeland*
May 13–August 26, 2001

*Winslow Homer and the Critics:
Forging a National Art in the 1870s*
June 10–September 9, 2001

MAK CENTER

323.651.1510

*In Between: Art and Architecture
Work by contemporary artists within the
spaces of Schindler's Mackey Apartments*
Through September 2, 2001
MAK Center

UCLA HAMMER MUSEUM

Information: 310.443.7020
www.hammer.ucla.edu

Snapshot: New Art from Los Angeles
Showcase of 25 LA-based artists
breaking new ground
June 3–September 2, 2001

*Henri Matisse:
Works on Paper from the Grunwald Center*
Through July 29, 2001

CALIFORNIA HERITAGE MUSEUM

310.392.8537

California Tile: The Golden Era 1910–1940
Through July 22, 2001

UNIVERSITY ART MUSEUM

805.893.2951 or www.uam.ucsb.edu

Barton Myers: 3 Steel Houses
Through June 17, 2001

ROSE GALLERY

www.rosegallery.net or 310.264.8440

Evelyn Hofer: Photographs 1953–2000
Through June 2, 2001

Competitions & Awards

California Redwood Association Redwood Deck Contest

Entries Due: August 31, 2001
www.calredwood.org
888.225.7339

National Preservation Honor Awards

Nomination Deadline: May 1, 2001
(202) 588-6125

New American Design

Focusing on furniture design and
usage, conceptual or real
\$1000 prize; info at Built Institute
of American Design
Silverlake, 323.661.4952
Deadline July, 1

Redressing the Mall: Eagle Rock Plaza

Transforming a postwar enclosed
mall in North East LA
Info at Los Angeles Forum for
Architecture and Urban Design
323.852.7145; no deadline posted

Other Fun Stuff

Juneteenth Festival

June 16–17, 2001
William Grant Still Arts Center
323.734.1164

Santa Monica Twilight Dance Series

Santa Monica Pier
June 28–August 23, 2001
310.458.8900



PORTAL OF THE FOLDED WINGS, BURBANK
1997 Los Angeles Conservancy Award

RESTORATION DONE RIGHT

Restoration of Historical Buildings takes more than just a contractor. It takes a specialist you can trust like California Waterproofing & Restoration. CWR knows historic materials and has the craftsmanship and experience to get the job done right. Recognized many times for its work in restoring Southern California, CWR has competed many major, and highly visible restoration projects.

Because of CWR's experience in each of restoration's critical areas, CWR can be your single source. So whether your project calls for concrete or stone repairs, seismic or structural steel or woodwork, exterior or interior renewal, or waterproofing, CWR can get the job done right, and on time and on budget. Ask any CWR client or inspect CWR's work yourself. It's all around you in the best looking historical buildings in Southern California.

The one name you need to know for restoration done right.



Public, Commercial, Residential, Educational, Religious Restoration

CALIFORNIA WATERPROOFING & RESTORATION

The California Restoration Specialist™ – since 1987 License # 553563

909-595-1234

Lectures & Conferences

SCI-Arc and the Los Angeles Department of Cultural Affairs Series

7:30 pm @ Los Angeles Theater Center
514 South Spring Street, LA
Lectures begin @ 7:30 pm
Free and open to the public
Info: www.sci-arc.edu

Designers Lighting Forum

Lighting a Spectacular Event
June 11 @ 7 pm
310.535.0105 or www.dfla.org

Sao Paulo Modern

ISAY WEINFELD architect, Paulista, Brazil
June 3, 2001 @ 4:00 pm
Museum of Architecture
San Juan Capistrano
949.366.9660

Mark Wigley

Author of *White Walls, Designer Dresses* and
Professor, Columbia GSAP
June 7, 2001 @ 6:30 pm
Perloff Hall, UCLA A+UD
Info: 310.825.7857

Frank Costantino

Architectural illustrator on *Points of View:*
Comparisons of Same Project Imagery
June 17, 2001 @ 4:00 pm
Museum of Architecture
San Juan Capistrano
Info: 949.366.9660

AIA Los Angeles Home Tour

Venice and Santa Monica
10:00am-4:00pm tour
June 24, 2001
\$45-\$105 res reqd at AIA Los Angeles,
213.639.0777 x52

AIA Los Angeles Home Tour

Bel Air, Beverly Hills and Westwood
10:00am-4:00pm tour
July 29, 2001
\$45-\$105 res reqd at AIA Los Angeles
213.639.0777 x 52

Fourth of July

Valley of the Stars and Stripes

Car show, carnival rides, games, live
entertainment, food, sky divers and fireworks
Devonshire & Lindley, Northridge @ 2:00 pm
818.368.3235

Pacific Palisades Parade

Floats, marching bands, celebrities and
politicians
310.459.7963

Fourth of July Celebration (Torrance)

Fireworks, games, food, carnival, train rides
and entertainment
310.618.2930

Surf City Celebrates (Huntington Beach)

Parade, 5k run, Expo
714-374-1535

Independence Day Picnic & Parade (Ontario)

Picnicking on the Guinness Book of World
Records' longest picnic table
909.395.2020

Fireworks

Queen Mary

562.435.3511

Avalon Bay, Catalina

310.510.1520

Kaboom Celebration (Pomona)

909.623.3111

Pacific Palisades

310.459.7963

Marina Del Rey

310.821.0555

Huntington Beach

714-374-1535

Satrlight Bowl (Burbank)

818.545.3721

Jeffrey Schneider



RENDERING
CONCEPT ILLUSTRATION
DETAIL DESIGNS
CONSULTANT
COLORIST
SIGNAGE & GRAPHICS

TEL. 323.666.8992

PORTFOLIO AT:

www.JeffreySchneider.com

LA ARCHITECT M-J 01 TV

advertiser index

AC MARTIN PARTNERS 213.614.6016
 AEC WORKFORCE 404.233.3829
 AFTERMATH 310.479.4258
 ARTEMIDE 310.837.0179
 BOBROW CONSULTING GROUP 310.572.7849
 BROWN/JORDAN 800.743.4252
 BULTHAUP 310.288.3875
 CALIFORNIA WATERPROOFING 909.595.1234
 CANNON DWORSKY 323.380.9100
 CLOVIS COLLECTION 310.319.6104
 CONTINENTAL GRAPHICS 323.938.2511
 COOPER PACIFIC KITCHENS 310.659.6147
 DIAMOND FOAM AND FABRIC 323.931.8148
 FORD GRAPHICS 213.745.3153
 GENSLER 310.449.5900
 HATHAWAY DINWIDDIE 213.236.0500
 HENNESSEY + INGALLS 310.458.9074
 HISTORIC LIGHTING 626.303.4899
 HISTORIC RESOURCES GROUP 323.469.2349
 JEFFREY SCHNEIDER 323.666.8992
 KEATING/KHANG ARCHITECTS 310.394.5959
 LARUSSA AUDIO/VIDEO 818.992.1444
 MENZIE INTERNATIONAL 310.475.2331
 MICHAEL SHAW PhD 310.581.1076
 MODERN LIVING 310.657.8775
 MOSSLER DEASY AND DOE 310.275.2222
 NDH SEARCH 310.234.2944
 ORANGE COUNTY MUSEUM OF ART 949.759.1122
 ORANGE COUNTY MARBLE AND GRANITE 714.630.4260
 PARAMOUNT PICTURES SPECIAL EVENTS 323.956.8398
 SC ASSOCIATES ENVIRONMENTAL 310.258.0460
 SHADE SAILS 714.969.7628
 SHIMAHARA ILLUSTRATION 310.450.9612
 SITAG 800.348.0055
 SNAIDERO 310.657.5497
 SUB ZERO 323.770.3610
 TROXTEL DESIGN 818.249.7030
 UC PRESS 800.822.6657
 UCLA EXTENSION 310.825.9061
 WAVELL-HUBER WOOD PRODUCTS 800.928.3556
 WESTTECH COLLEGE 909.622.6486
 WOODBURY UNIVERSITY 888.791.0888



Westech College
 School of Technology

State Funding Training Programs

AutoCAD • Architectural Desktop • GIS
 InRoads Select CAD • MicroStation

Contact Us For Qualification & Enrollment Information
(909) 622-6486
www.westech.edu

4 Regional Training Sites
 Los Angeles • Irvine • San Diego • Pomona



**HENNESSEY
 + INGALLS**
 ART + ARCHITECTURE
 B O O K S

Since 1963, the source for books on
 Art
 Architecture
 Interior Design
 Landscape Design
 Graphic Design
 Photography

1254 3rd Street Promenade
 Santa Monica, CA 90401
 ph (310) 458-9074 fx (310) 394-2928
 open 10am to 8pm daily

www.hennesseyingalls.com



**LARUSSA
 AUDIOVIDEO
 DESIGN**
 CONSULTING AND INSTALLATION SERVICES

LARUSSA AUDIO/VIDEO DESIGN
 6324 VARIEL AVENUE, UNIT 302
 WOODLAND HILLS, CA 91367

877.LARUSSA TOLL FREE
 818.992.1444 PHONE
 818.992.1664 FAX

AFFILIATE MEMBER OF THE A.I.A.
 CONTRACTORS LICENSE 703701

clarussa@pacbell.net
larussaaudiovideo.com

**MOSSLER DEASY
 & DOE**

Real Estate
 Services
 Specializing in
 Estates,
 Architecture &
 Historic Properties

REALTORS®
Robert E. Bacon, AIA-E
Erik Lerner, AIA
Brian Linder, AIA

345 N. Maple Dr., Suite 105 Beverly Hills, CA 90210
310.275.2222/architectureforsale.com

DIAMOND



Foam & Fabric

611 South La Brea Avenue • Los Angeles, California 90036 • 323-931-8148

MICHAEL SHAW, Ph.D.

An Effective Approach to Psychotherapy and Personal Change

Psychological Consultant/SCI-Arc

2727 D Main Street, Santa Monica, CA 90405

310 581 1076

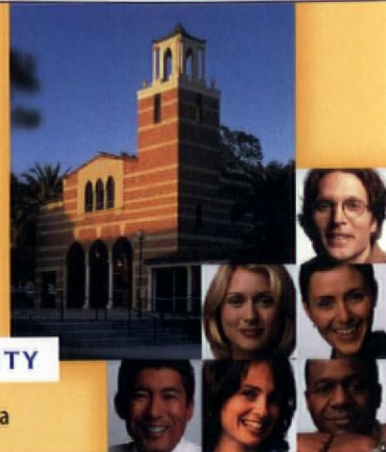
www.workpsyche.com

An accelerated MBA for Professionals

Known for its school of Architecture, Woodbury University also offers an Accelerated MBA for working adults that can be completed in 48 weeks. To learn more about this unique opportunity, please call 888-791-0888.

WOODBURY UNIVERSITY

Burbank / Santa Clarita / Pasadena



NDH SEARCH

DESIGN SEARCH AND PLACEMENT SERVICE

1634 Nineteenth Street Santa Monica CA 90404

T: 310.234.2944 F: 310.234.0944

e-mail: ndhsearch@aol.com

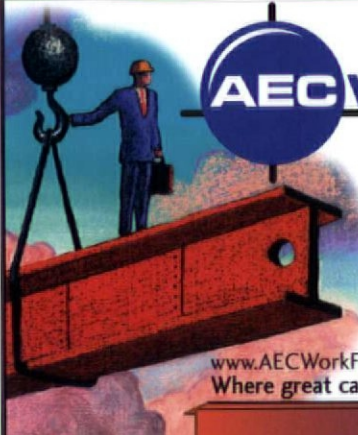
ARCHITECTURAL ART

TROXTEL DESIGN

Glendale, California tel 818 249 7030

www.troxteledesign.com

3-D RENDERINGS AND VIRTUAL WALK-THROUGHS
THAT SELL YOUR DESIGN EVERY TIME



AECWorkForce

A ZiegWhite service

The online career network site for those in:

- Architecture
- Engineering
- Construction

www.AECWorkForce.com
Where great careers in design and construction are built

www.AECWorkForce.com

OFFICE SPACE FOR SUB-LEASE

Environmental Engineering Firm located near LAX is offering fully furnished office space for sub-lease. Up to 1,500 square feet available in whole or in part. Individual cubicles are also available.

Space includes

- (5) fully furnished cubicles with phones, computers, storage
- (2) private window offices
- Conference Room/Library
- Storage Room
- Digital Phone/DSL connections
- On-site parking available
- Storage

Location provides convenient access to 405 and 105 freeways. Entire space available for \$2,400/month or call for quote of individual workstations. Office support also available, including Receptionist, Copier, Fax and other facilities.

If interested, contact Mark at (310) 258-0460.

Add Tensile Structures To Your Next Project

We Can Help



Shade Sails

(714) 969-7628 www.shadesails.com

Ca Lic.#
740569

ARCHITECTURAL PROFILING

By Steven A. Figueroa

AS A CIVIL RIGHTS ACTIVIST (NOT AN ARCHITECT), I FIND MYSELF MORE AND MORE involved in issues related to the design, appearance, location and building of Hispanic businesses. As the Hispanic population increases and changes the demographics of our communities, conflicts. One example is the experience of Valante Duran, a San Bernardino resident, who complained about the manner in which the city of San Bernardino implements its public health and safety codes. The City Attorney of San Bernardino, Jim Penman, wrote back to Valante Duran that the City of San Bernardino would pay for a one way ticket back to Mexico if Duran did not like the way he was being treated.

Old county and city charters and general plans are outdated and conflict with the Hispanic culture and changing demographics. New Hispanic entrepreneurs often have a concept for the aesthetics of their buildings; however, their choices often conflict with city codes. My experience has been that issues of disagreement with code enforcement officers include the color of a building, landscaping, or the size, and height of a sign and whether or not the Spanish language can be used on the sign. Some politicians and code enforcement officers are offended by the Spanish language being displayed publicly. More complex issues have been about the design and style of the building; meaning that the Spanish style does not conform to what some city fathers had envisioned 30 years ago, when a community did not have a Hispanic population. But the politicians and politics remain the same. Often, if you don't know the right planner, code enforcement officer, or have not contributed to the right political campaign, your project does not get approved. This is why registering voters is so important. Until more Hispanics vote, Hispanic architecture will be rejected by governing boards.

Even in new communities, conditions and restrictions in deeds and on plans submitted to the state or counties often forbid certain designs, landscaping or low income housing in the area. When general plans are revised, they are often subtly written to conflict with the Hispanic culture. An example of this is an area soon to be annexed—the San Bernardino Agriculture Preserve in the City of Chino—where Hispanics assembled to celebrate and have rodeos at Rancho Moreno. The County and City of Chino Planning Departments repeatedly voiced concerns about large crowds of Hispanics assembling. Attempting to create hysteria, the county cited what might happen if a large congregation of Hispanics assembled. The projects and designs were denied under the guise of public health and safety. No incident has ever been reported at Rancho Moreno. When the project was given a different theme and design, it was given unreasonable conditions and restrictions in an attempt to prevent the project from completion.

Selective enforcement, under the guise of law and order, of public health and safety has been used to close down Hispanic businesses. In 1999, HUD investigators found Riverside County Code Enforcement was misusing federal funds to conduct selective code enforcement against Hispanic-owned businesses, homes, and mobile home parks. The reason: they didn't want Hispanic businesses. The City of Riverside is also under investigation for similar actions. This tactic cost the County of Riverside a \$27 million penalty. A Voluntary Resolution Plan between HUD and the County was to have been implemented, with Riverside County agreeing to the measure to redress the discrimination. But, the practice continues. So looking for a way to be an American while being proud of the Hispanic heritage, I ask, "How can we assimilate without sacrificing our culture?"

Mr. Figueroa is an attorney and First Vice President of the Mexican American Political Association.

**"How can we
assimilate
without
sacrificing
our culture?"**

A tall, tapered, cylindrical light fixture with a dark, curved top section, illuminated from below.

Surf

A long, horizontal, cylindrical light fixture with a dark, curved top section, illuminated from below.

Flap

Systemically, efficiently,
functionally, energetically,
technologically, directly,
indirectly, beautifully,
"lightly" speaking...

A long, horizontal, cylindrical light fixture with a dark, curved top section, illuminated from below. A small inset shows a "ROOM 137" sign.

Traffic

A long, horizontal, cylindrical light fixture with a dark, curved top section, illuminated from below. A small inset shows a close-up of the fixture's end.

Megan

A long, horizontal, cylindrical light fixture with a dark, curved top section, illuminated from below.

Eos


Artemide®
ARCHITECTURAL
is it.

Atlanta	404-881-6567	Miami	305-444-5800
Chicago	312-475-0100	Minneapolis	612-340-5310
Dallas	214-747-8344	Philadelphia	215-733-9877
Denver	303-683-0636	San Francisco	415-393-9955
New York	212-925-1588	Seattle	206-418-8086
Los Angeles	310-888-4099	Washington	202-783-0133

www.artemide.com • www.tizio.com

A long, horizontal, cylindrical light fixture with a dark, curved top section, illuminated from below.

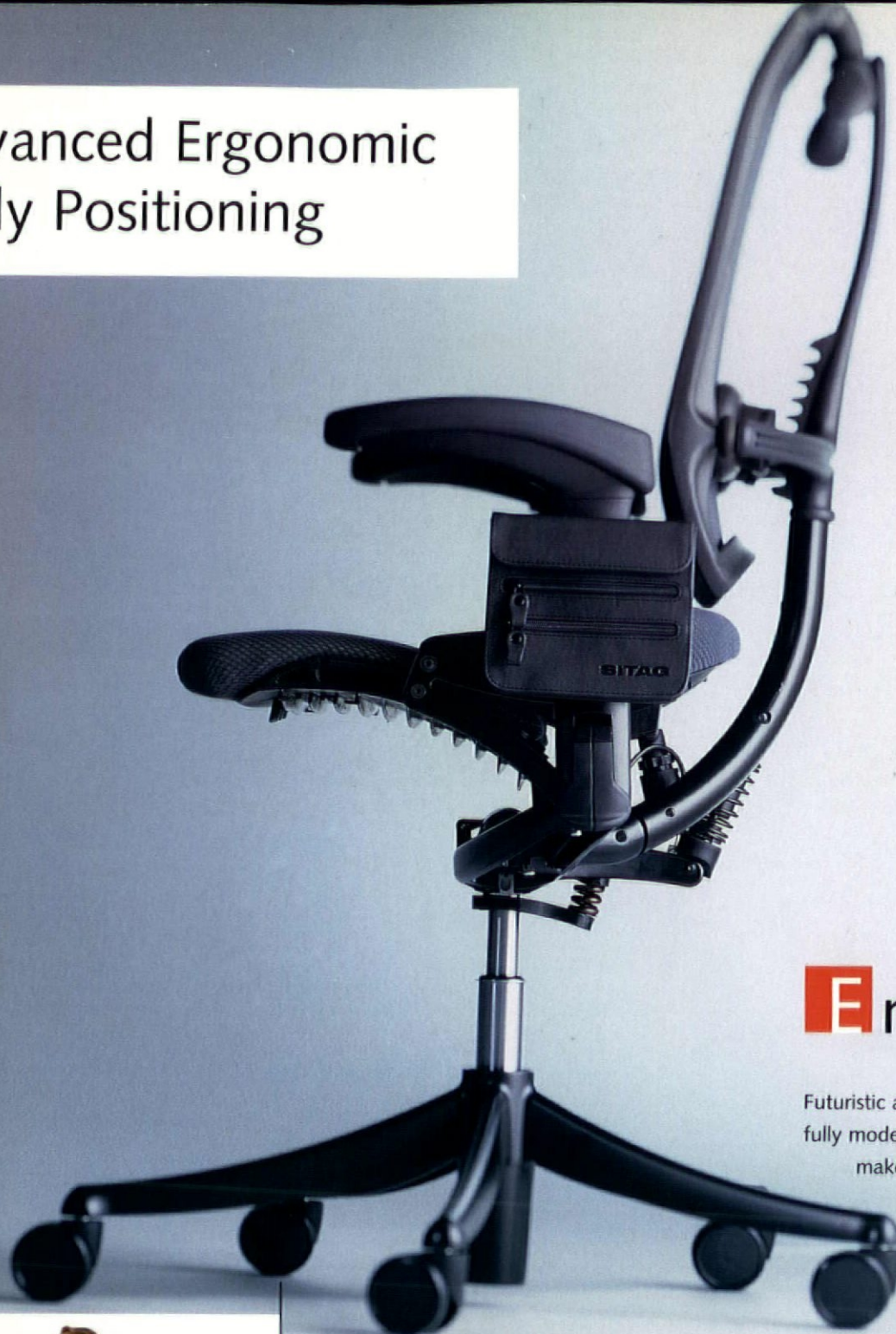
Aton

A long, horizontal, cylindrical light fixture with a dark, curved top section, illuminated from below.

Mendrisio

_ Advanced Ergonomic Body Positioning

www.sitag.com



Emotion

Futuristic and useful design, combined with fully modern temperature regulating materials make the **E**motion. But how does functional furniture create this special feeling? The small and original accessories make all the difference. In the armrest pocket there is not only room for all the little necessities you need, but also a coat hanger is integrated to take care of your best suit jacket. Thanks to the **E**motion, you will no longer need a sofa. The extendable head rest invites you to dream.



SITAG Inc. 170 West Technology Drive · Irvine, CA 92618
For more information please call SITAG sales support at 1-800-348 0055
email: info@sitag.com · www.sitag.com


SITAG
INNOVATIVE FURNISHINGS